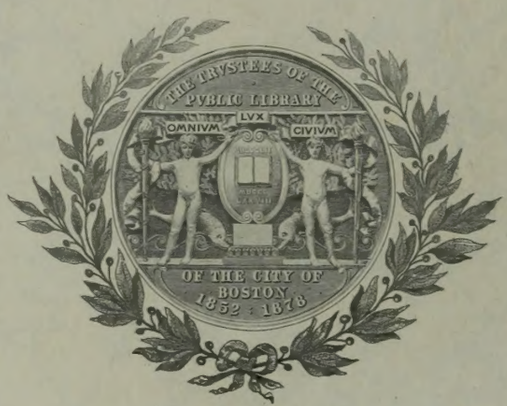
** No M. Cab. 1. 22




*Bought with the income of*
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80. [**Bononcini** (Antonio)]. Songs in then ew opera call'd Almahide. The songs done in Italian and English as they are perform'd at the Queen's Theatre. London, J. Walsh. (1710). Fol. Halbmaroquinbd. 64 pp. 36. —

Eitner, II, 125. Mit englischem und italienischem Text. — Höchst selten. Burney (history of music, vol. IV, p. 211/212) sagt über diese Oper: „Neither the poet nor composer is mentioned in the book of the words or printed copy of the music, which seems all of one style, and that style more like Bononcini's than any other composer of the times. This was the first Opera performed in England, wholly in Italian and by Italian singers, etc."

Liepmannssohn · Katalog 185. Opern-Partituren.

London *Printed for & Sold by* **John Walsh** *Servant to her Majesty at the Harp and Hautboy in Katherine Street near Somerset House in the Strand*

xx M. Cab. 1. 22
Brown Coll.
Schol.
Mar. 10, 1915
9

# SONGS

## IN THE NEW

# OPERA,

## Call'd

# ALMAHIDE.

*The* SONGS *done in Italian & English as they are Perform'd at y^e Queens Theatre.*

*Sold by* I. Walsh *Musicall Instrument maker in Ordinary to her* Majesty ——— *at the Harp and Hoboy in Catherine-Street near Sommerset House in the Strand and* I. Hare *Musick Instrument maker at y^e Golden Viol and Flute in Cornhill near y^e Royal Exchange.*

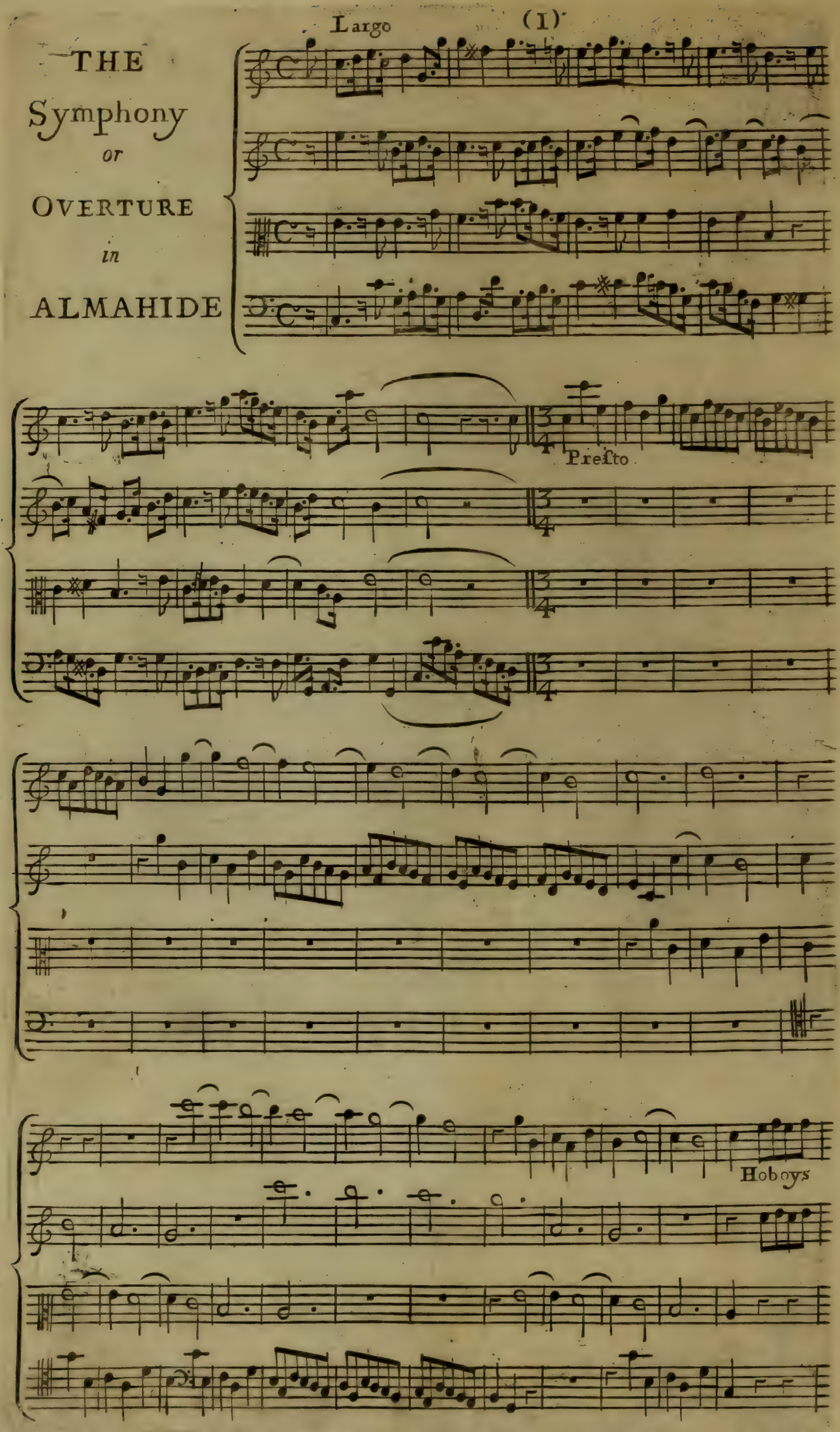
# A Table *of the* SONGS *in the* OPERA *call'd* ALMAHIDE *in* Italian *and* Engliſh

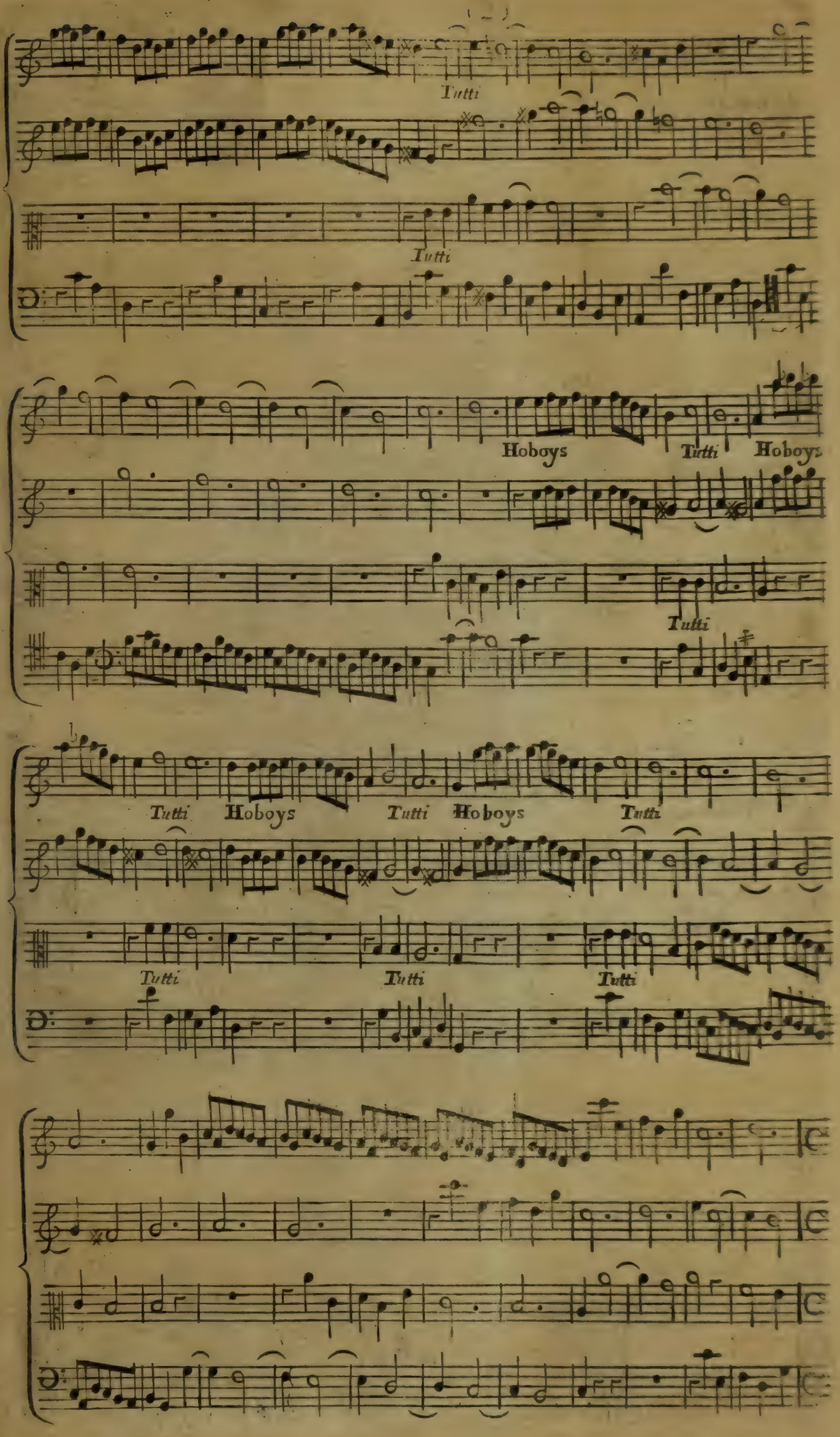

| | | | |
|---|---|---|---|
| Firſt ACT | Il mio Cor &c. | *Full of Sorrow* | 1 |
| | Perte Sol | *Tis for thee alone* | 3 |
| | Per render mi | *Proud Love and* | 5 |
| | Il peggio | *Let fate ſhew its ſpite* | 7 |
| | La Speranza | *Ah how Charming* | 9 |
| | Jo non voglio | *Tho' the Crime* | 10 |
| | Non ha fortuna | *My tears can never* | 12 |
| | Fato Imperante | *Inſulting deſtiny* | 14 |
| | Non Cedero | *My Soul all Baſeneſs* | 15 |
| | Un Cor inamorato | *Who pines with* | 17 |
| | Non dar fede | *Give your heart* | 18 |
| | A me tu Nicghi | *To ſlight my Love* | 19 |
| | *Come follow Boys* | | 21 |
| | Bleſs *happy Creature* | | 23 |
| | *Good by t'ye* | | 24 |
| Second ACT | Ombre a miche | *Friendly ſhades* | 25 |
| | Al variar | *Heav'n it ſelf* | 26 |
| | Per Salvarlo | *From a Shamefull* | 27 |
| | Un atto di vilta | *An Act of Vile* | 28 |
| | Ch' affano. Duett | | 29 |
| | Chi vive inamorato | | 31 |
| | Si ſi v'adoro | *Yes yes tis moſt certain* | 32 |
| | Il mio Cor | *No my heart is mine* | 33 |
| | In veder lamia | *Heav'n mourns* | 35 |
| | Se t'abboro. Duett | | 37 |
| | *Who ſo happy* | | 40 |
| | *Thou horrid Monſter* | | 41 |
| | *If ere I forſake thee* | | 43 |
| | *Did ever traytor* | | 44 |
| | *O happy Joys* | | 45 |
| Third ACT | Un reo piu | *Guilt does of peace* | 46 |
| | Del ſuo Sangue | *When his Blood* | 47 |
| | Mira queſte | *Sorrow forbids* | 48 |
| | Pena ria | *Cruell Sorrow* | 49 |
| | Sapran beni | *Rage ſhall thy* | 50 |
| | Al grand Tonante | *Joves towring Eagle* | 52 |
| | Di luſinghar | *With female Arts* | 54 |
| | Della morte | *Death my heart* | 56 |
| | Troppo ſi | *Too too well* | 57 |
| | Soſpirar pena. Duett | | 59 |
| | La mia | *Loves dazling flame* | 61 |
| | S'uccida l'ingrato | | 62 |
| | Chorus | | 63 |


*Note. There are Reprinted the* Opera's *of*

| | |
|---|---|
| Camilla | Loves Triumph |
| Thomyris | Temple of Love |
| Pyrrhus | Arſinoe |
| Clotilda | & Roſamond |

*and may be had where this is Sold*


THE
Symphony
or
OVERTURE
in
ALMAHIDE
Largo
(1)
Presto
Hoboys


Tutti
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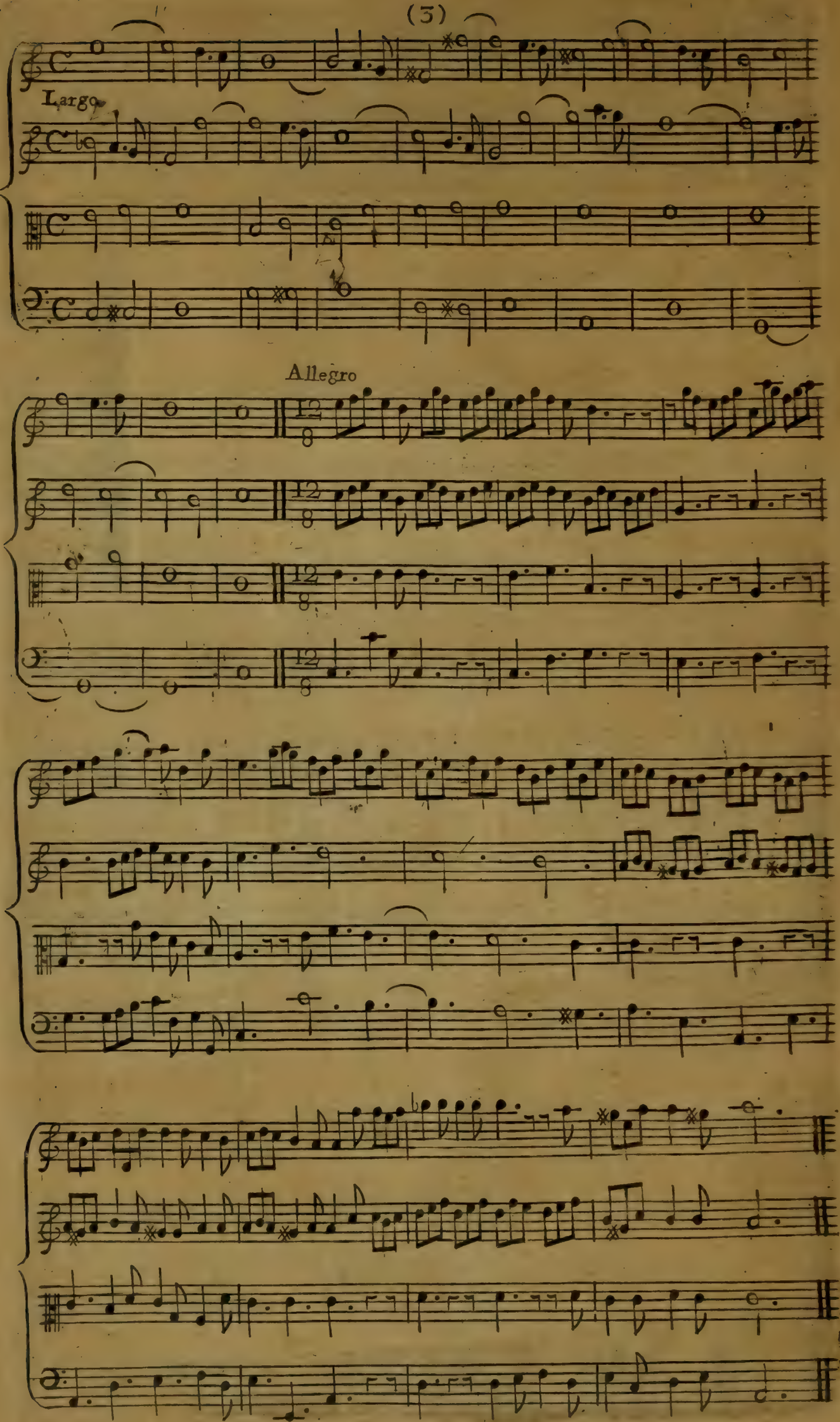
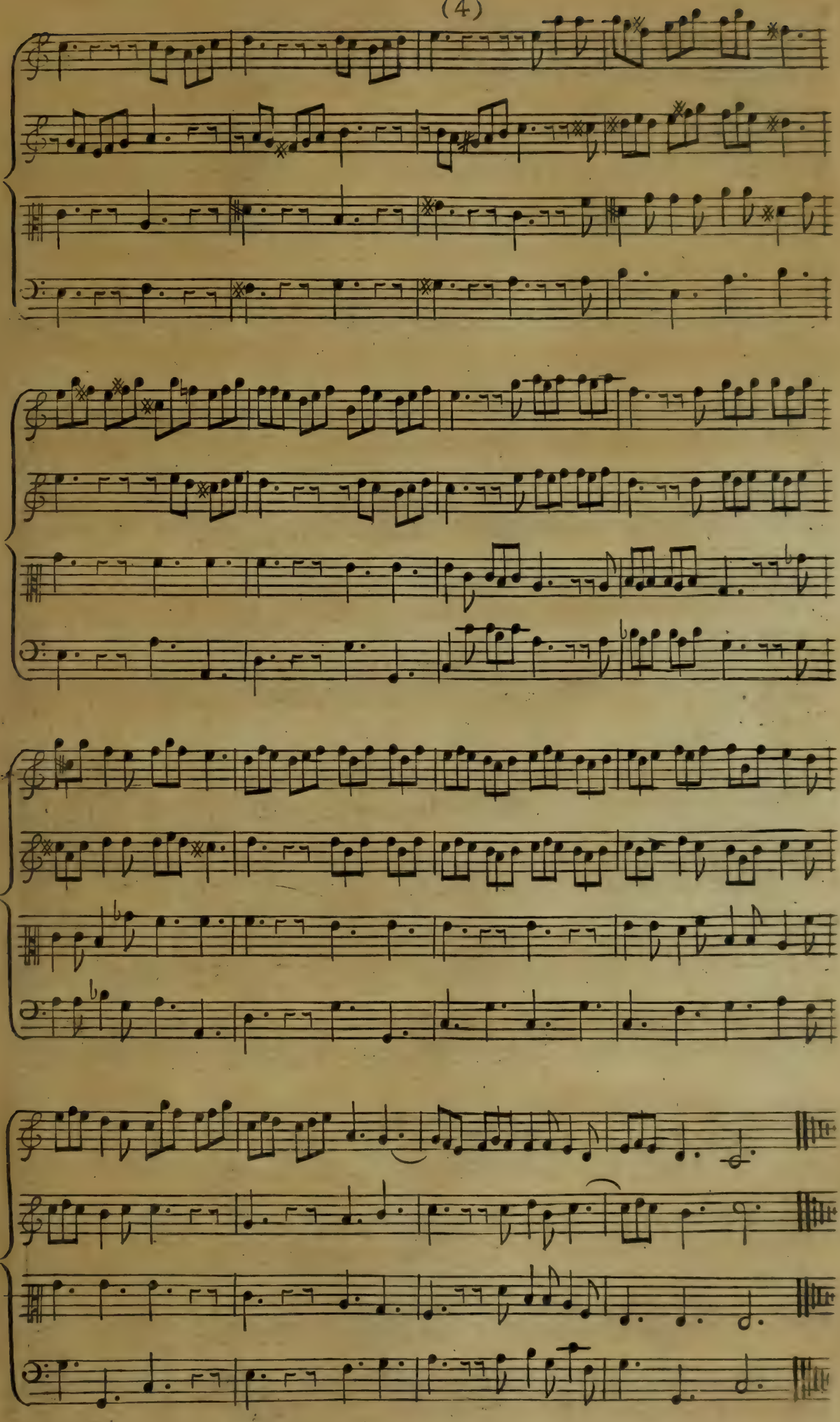
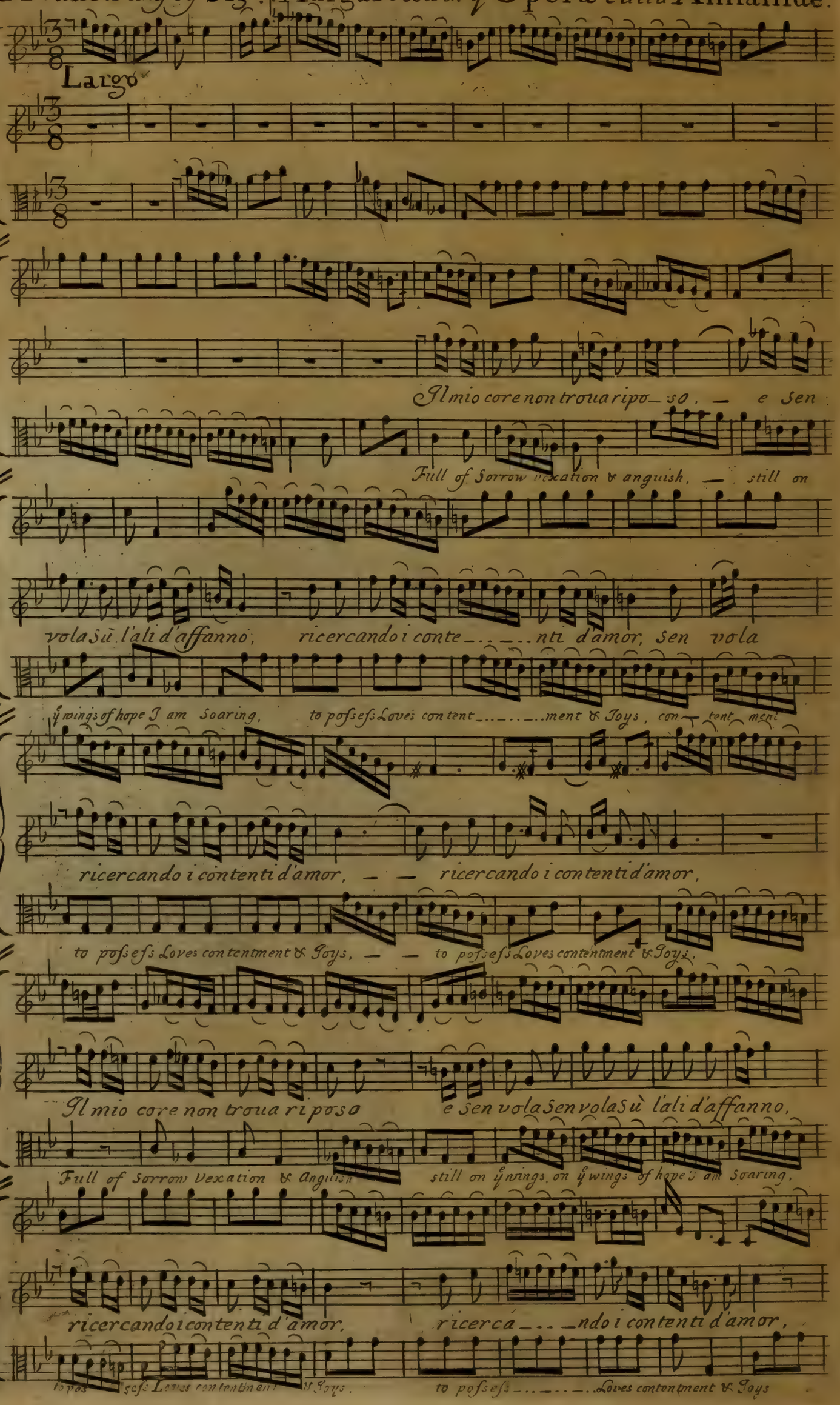
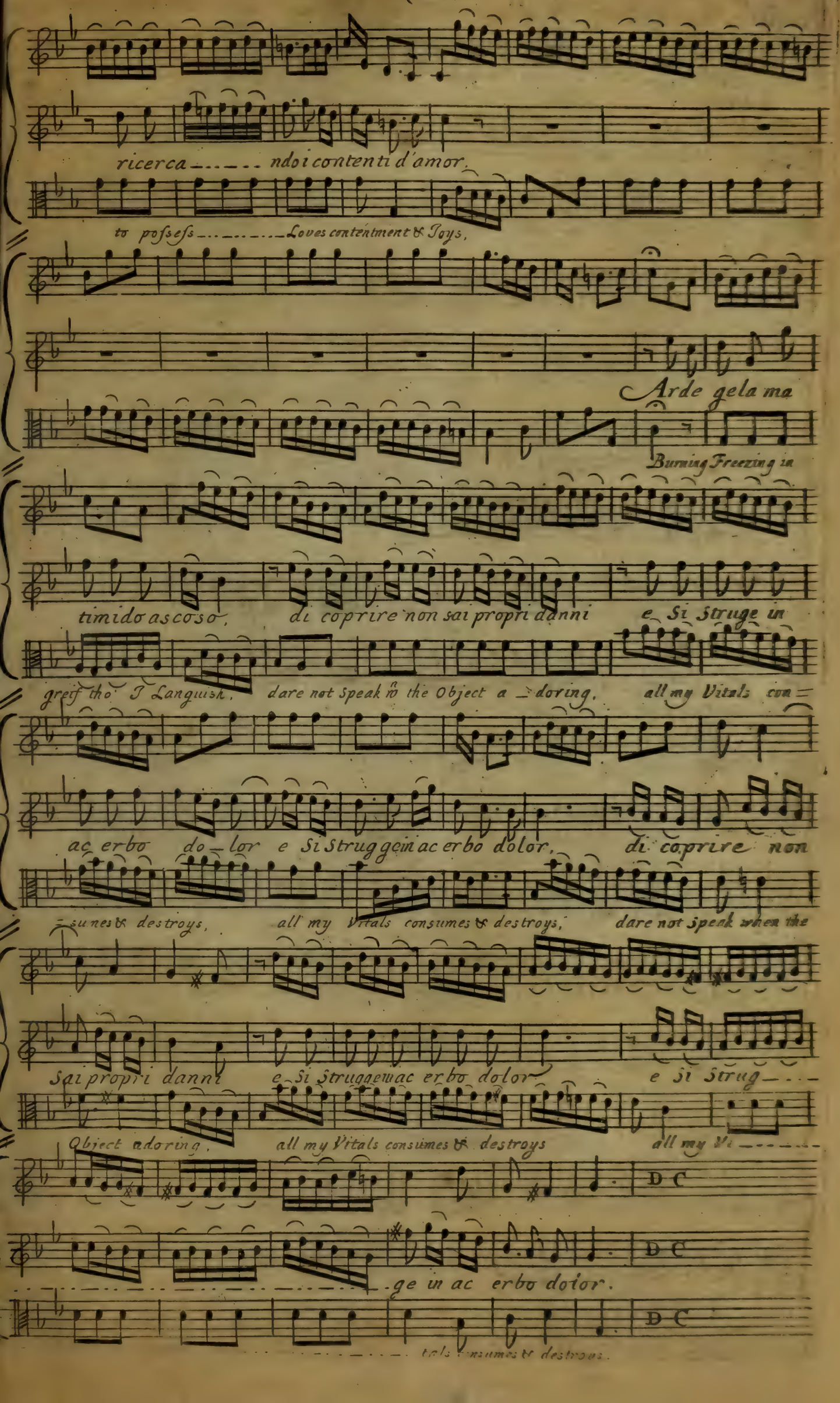

Largo
Allegro
12/8

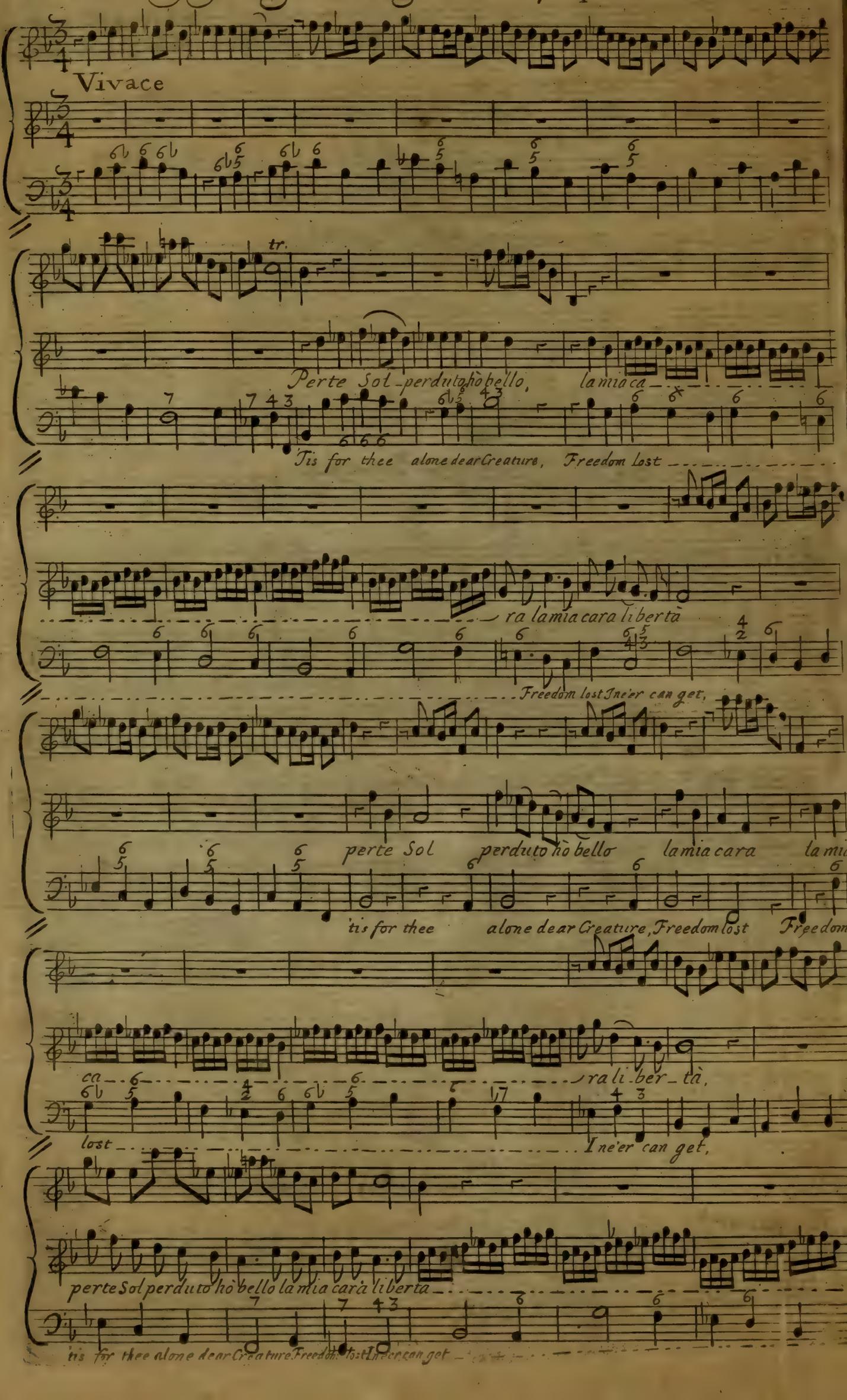


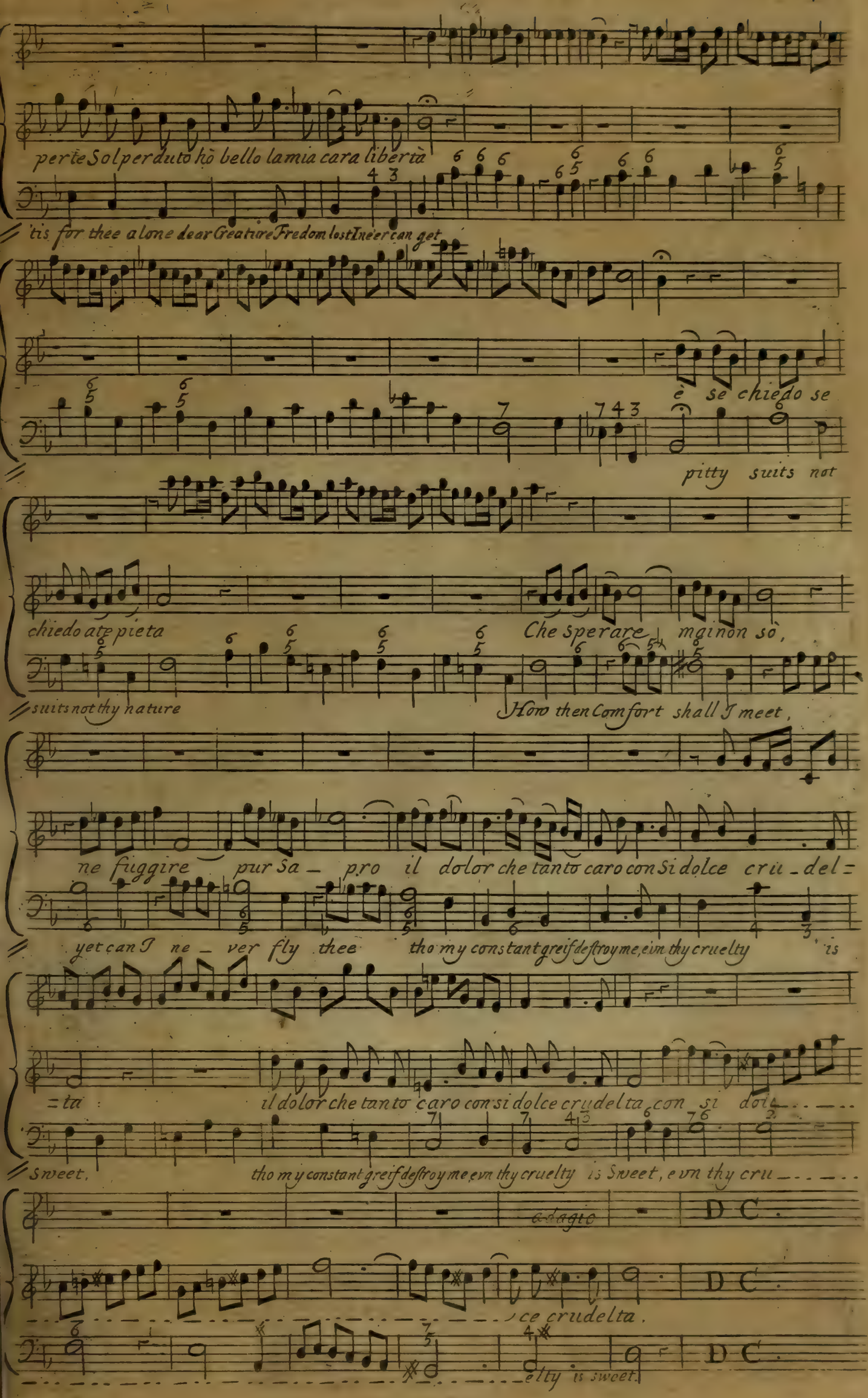
# Orcane. *Sung by* Sig^ra Margaretta *in y^e* Opera *call'd* Almahide.



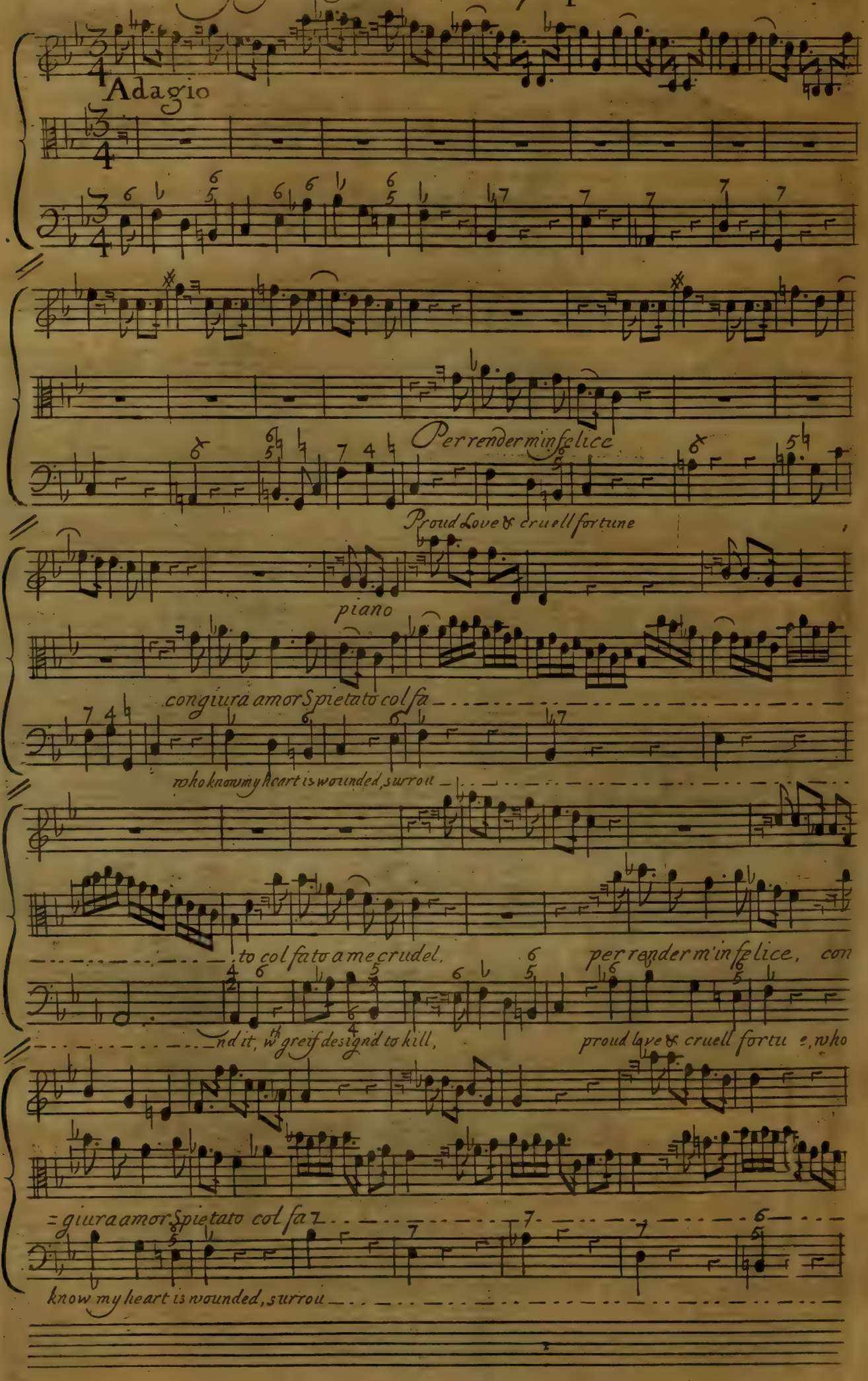

ricerca ndoi contenti d'amor,
to posses Loves contentment & Joys,
Arde gela ma
Burning Freezing in
timido ascoso, di coprire non sai propri danni e Si Struge in
greif tho' I Languish, dare not Speak to the Object a doring, all my Vitals con=
ac erbo do lor e Si Strugge in ac erbo dolor, di coprire non
sumes & destroys, all my Vitals consumes & destroys, dare not Speak when the
Sai propri danni e Si Strugge in ac erbo dolor e si Strug
Object adoring, all my Vitals consumes & destroys all my Vi
D C
D C
ge in ac erbo dolor.
D C
tals consumes & destroys.

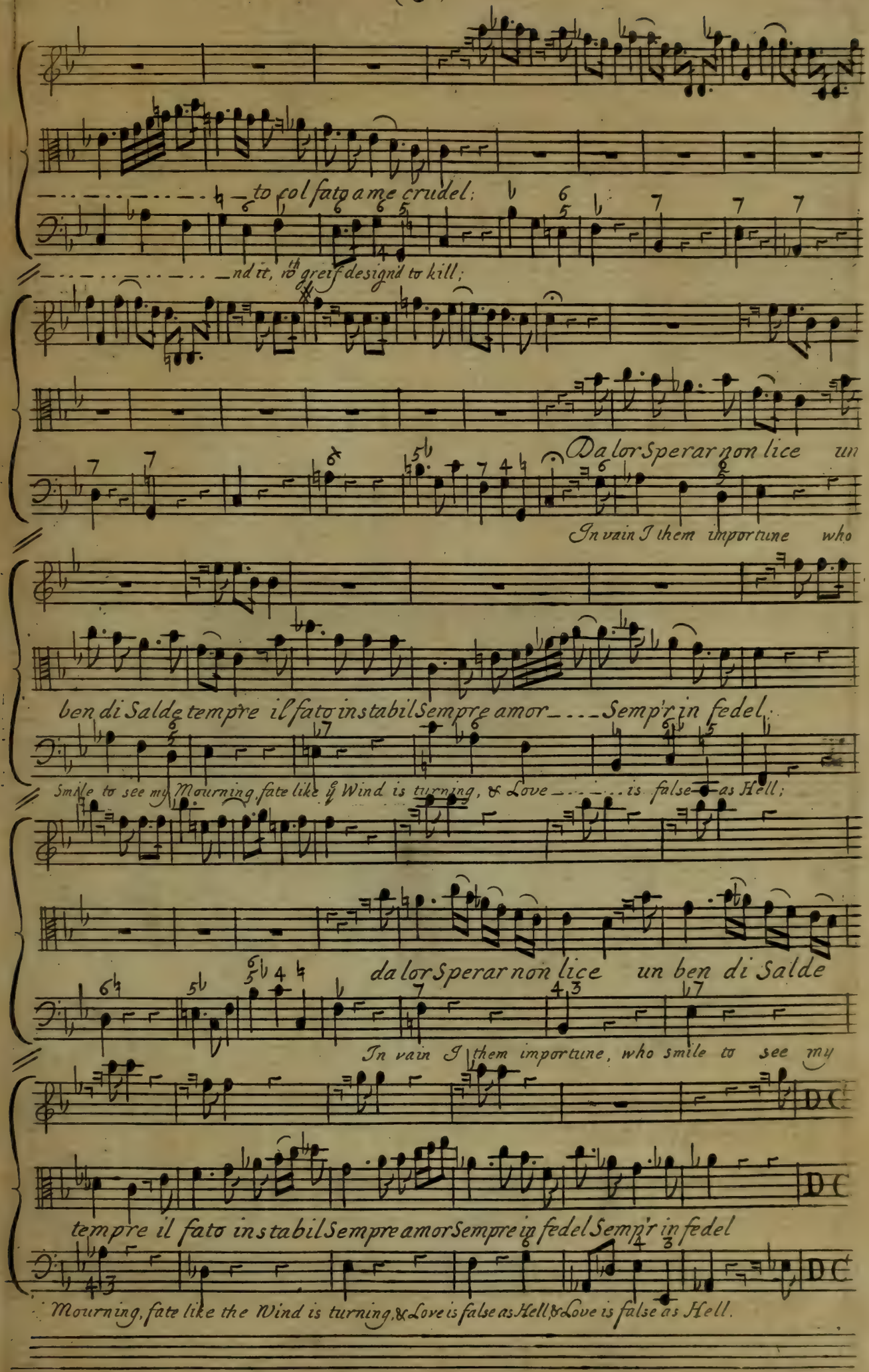
Orcane. *Sung by* Sig.ra Margaretta *in ij* Opera *calld* Almahide.



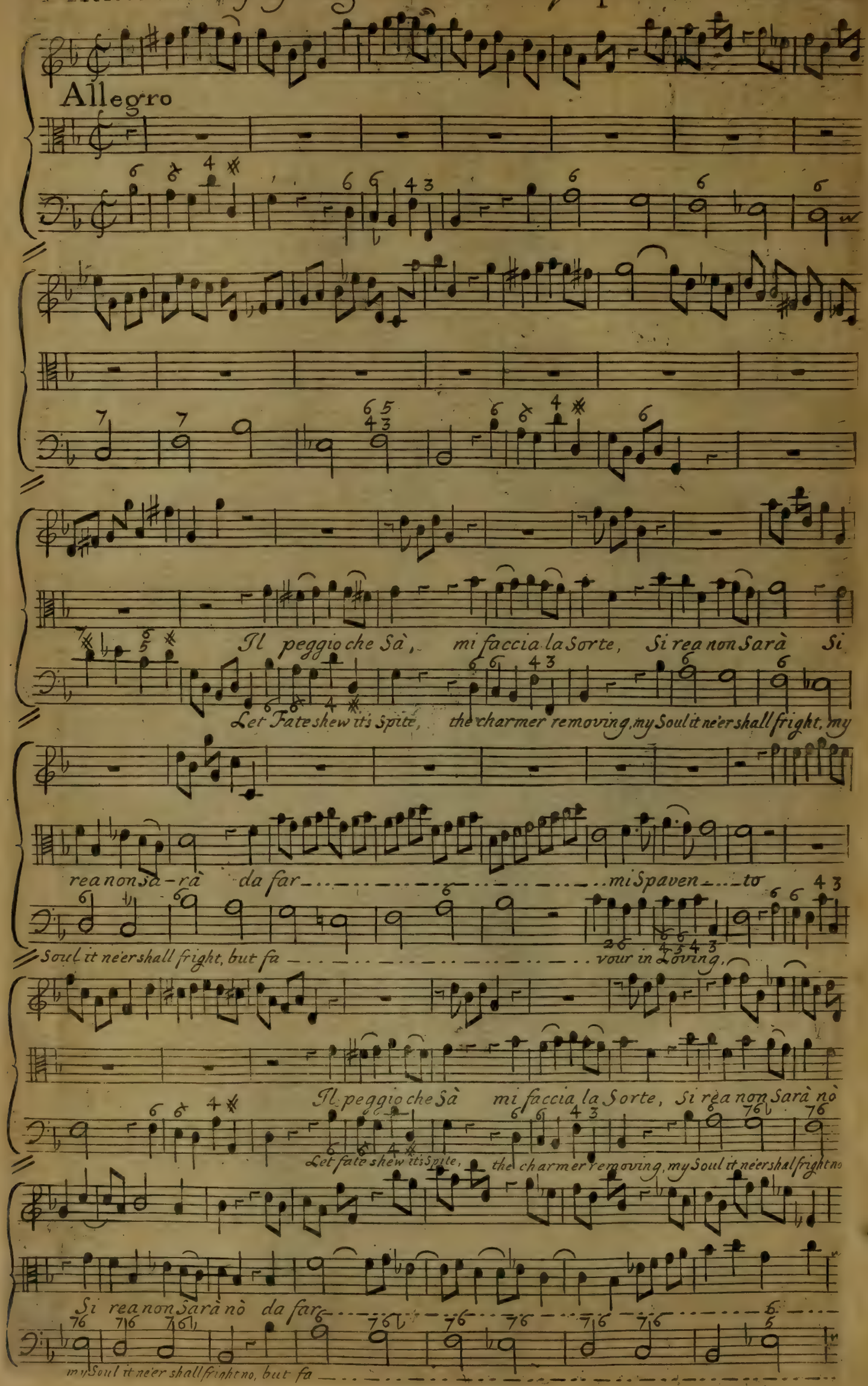

per te Sol perduto hò bello la mia cara libertà
'tis for thee alone dear Creature Fredom lost I ne'er can get
è se chiedo se
pitty suits not
chiedo a te pieta
Che sperare mà non sò,
suits not thy nature
How then Comfort shall I meet,
ne fuggire pur Sa_pro il dolor che tanto caro con si dolce cru_del=
yet can I ne_ver fly thee tho my constant greif destroy me, evn thy cruelty is
=ta il dolor che tanto caro con si dolce crudelta con si dol_
Sweet, tho my constant greif destroy me, evn thy cruelty is Sweet, evn thy cru_
adagio
D C
ce crudelta.
D C
elty is sweet.

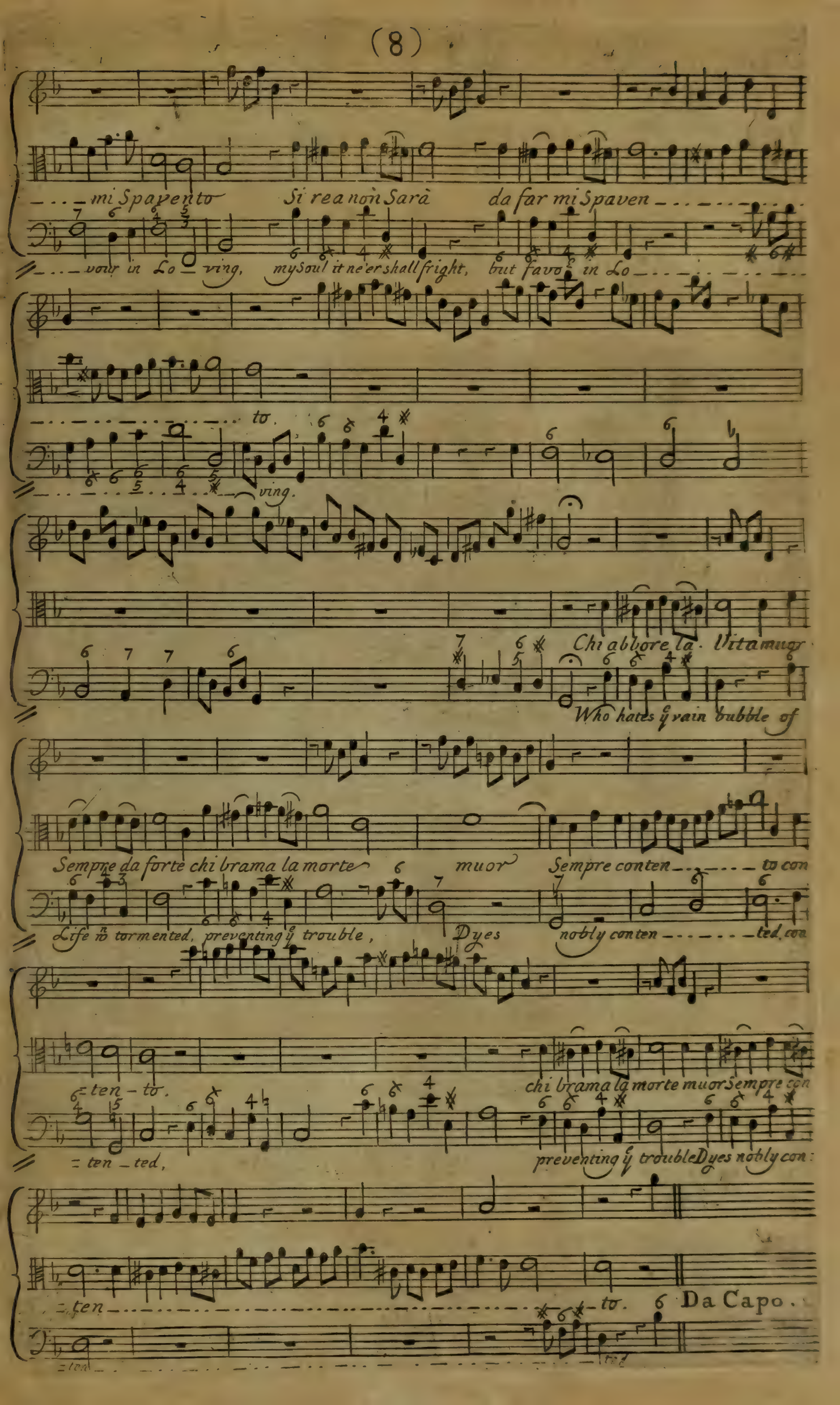
Almiro. *Sung by* Sig.r Nicolini (5) *in y.e Opera call'd* Almahide.



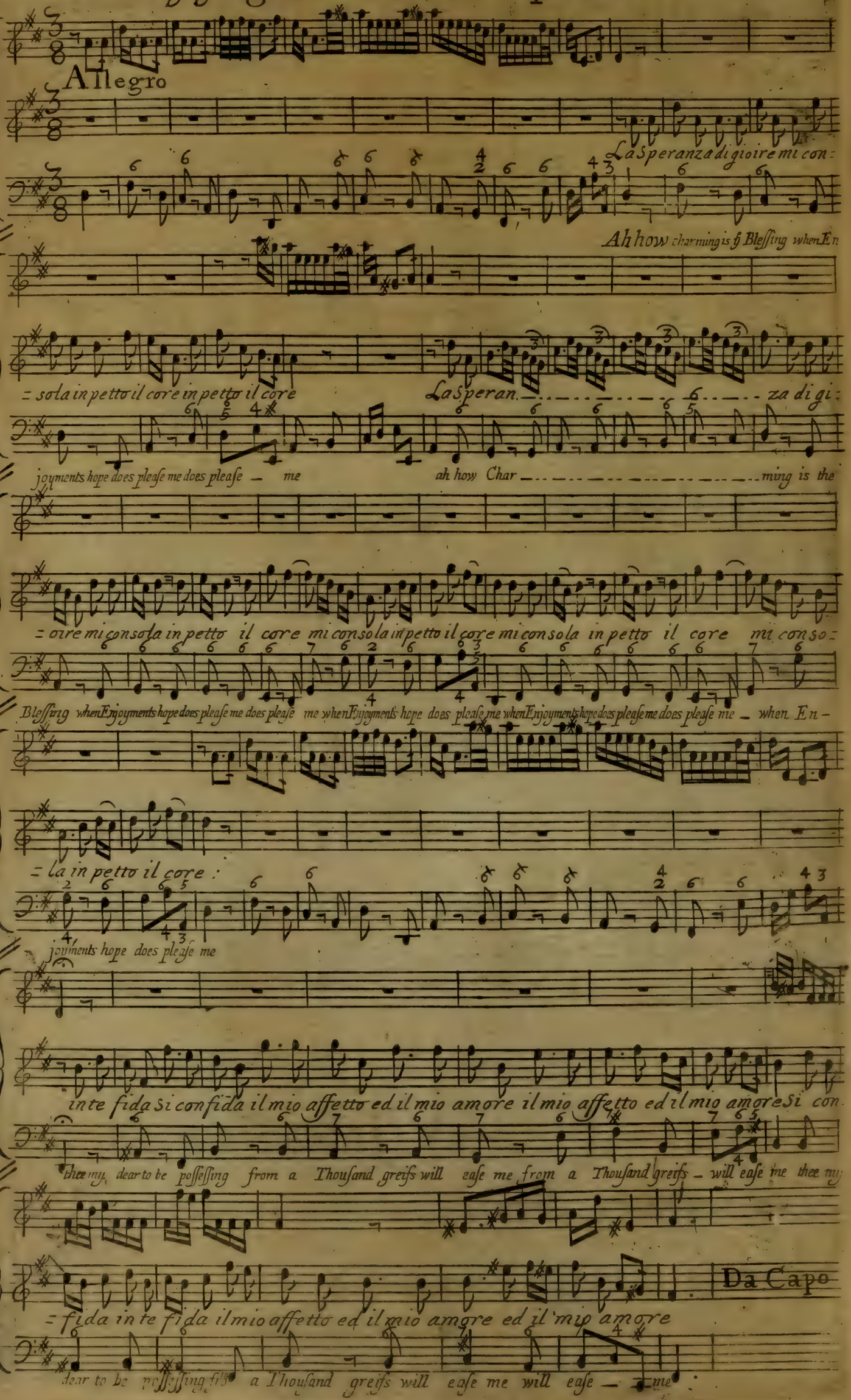

to col fato a me crudel;
nd it, to greif design'd to kill;
Da lor Sperar non lice un
In vain I them importune who
ben di Salde tempre il fato instabil Sempre amor ... Semp'r in fedel
Smile to see my Mourning fate like ỹ Wind is turning, & Love ... is false as Hell;
da lor Sperar non lice un ben di Salde
In vain I them importune, who smile to see my
D.C.
tempre il fato instabil Sempre amor Sempre in fedel Semp'r in fedel
Mourning, fate like the Wind is turning, & Love is false as Hell, & Love is false as Hell.

# Almiro. *Sung by* Sig^r Nicolini *in y^e* Opera *call'd* Almahide

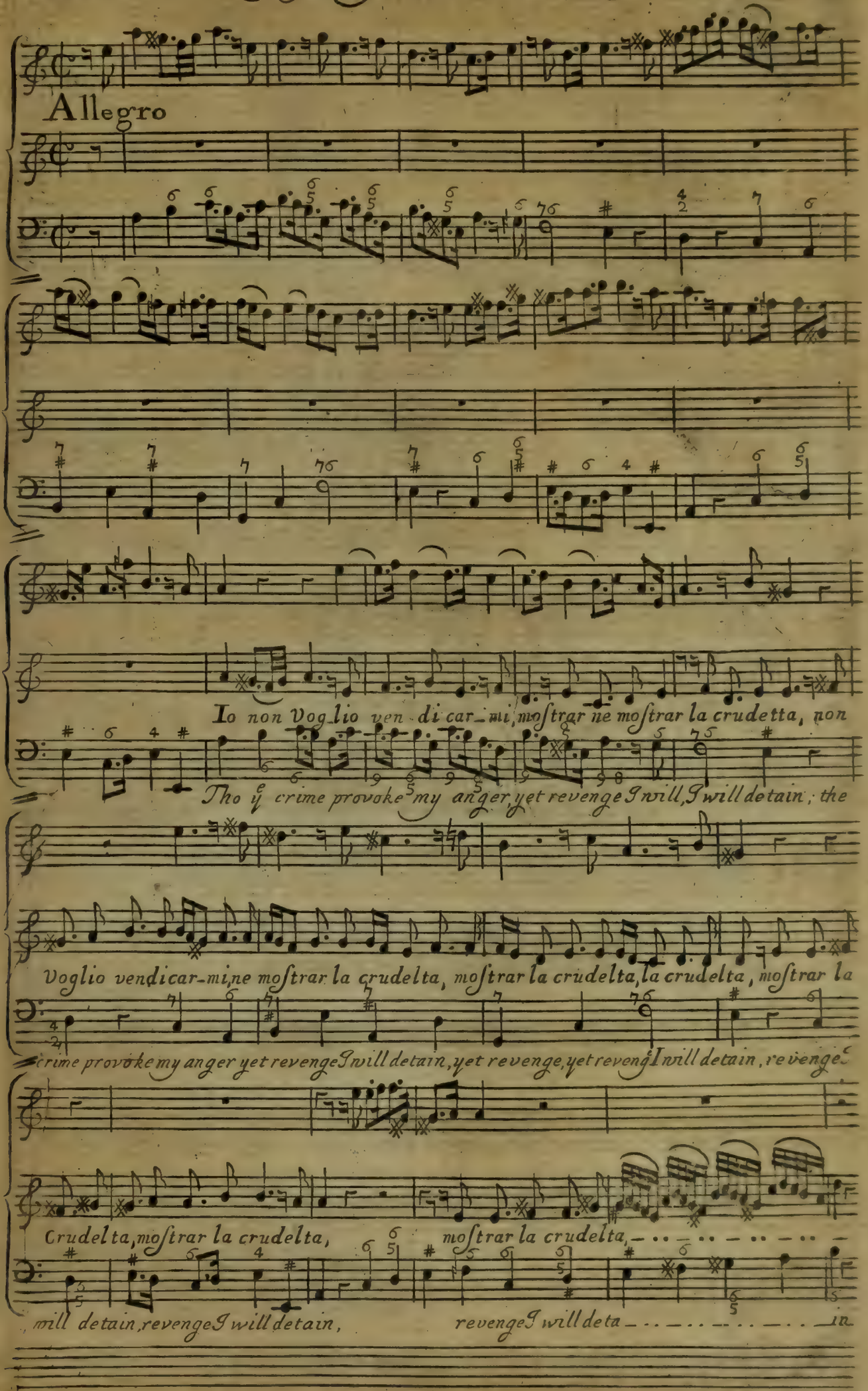


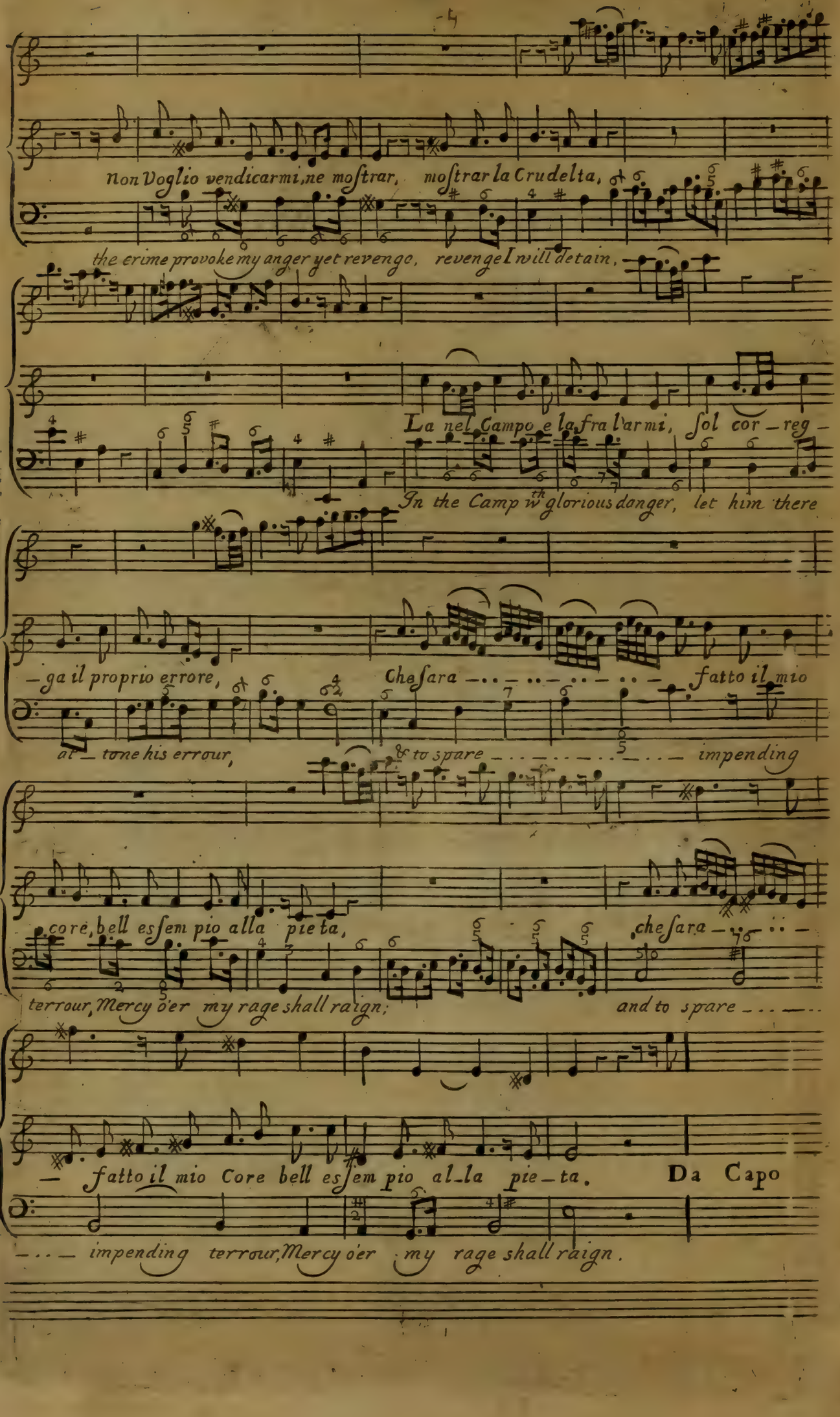

mi Spavento Si rea non Sarà da far mi Spaven
vour in Lo ving, my Soul it ne'er shall fright, but favo in Lo
to.
ving.
Chi ablore la. Vita muor
Who hates ỹ vain bubble of
Sempre da forte chi brama la morte muor Sempre conten to con
Life in to tormented, preventing ỹ trouble, Dyes nobly conten ted, con
ten to.
chi brama la morte muor Sempre con
ten ted,
preventing ỹ trouble Dyes nobly con
ten to.
Da Capo.

Almansora. *Sung by* Sig^r. Valentini *in the* Opera *call'd* Almahide

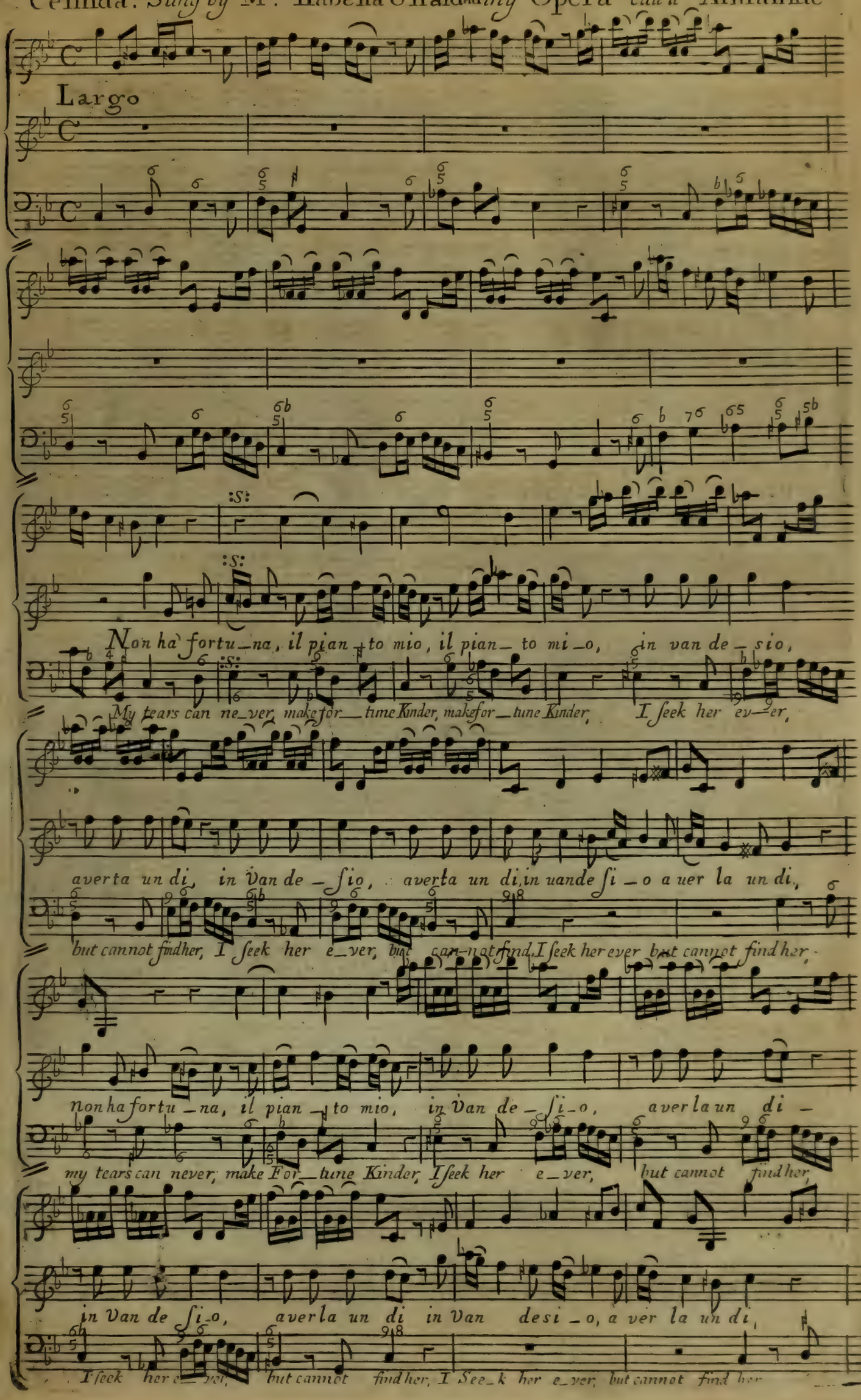


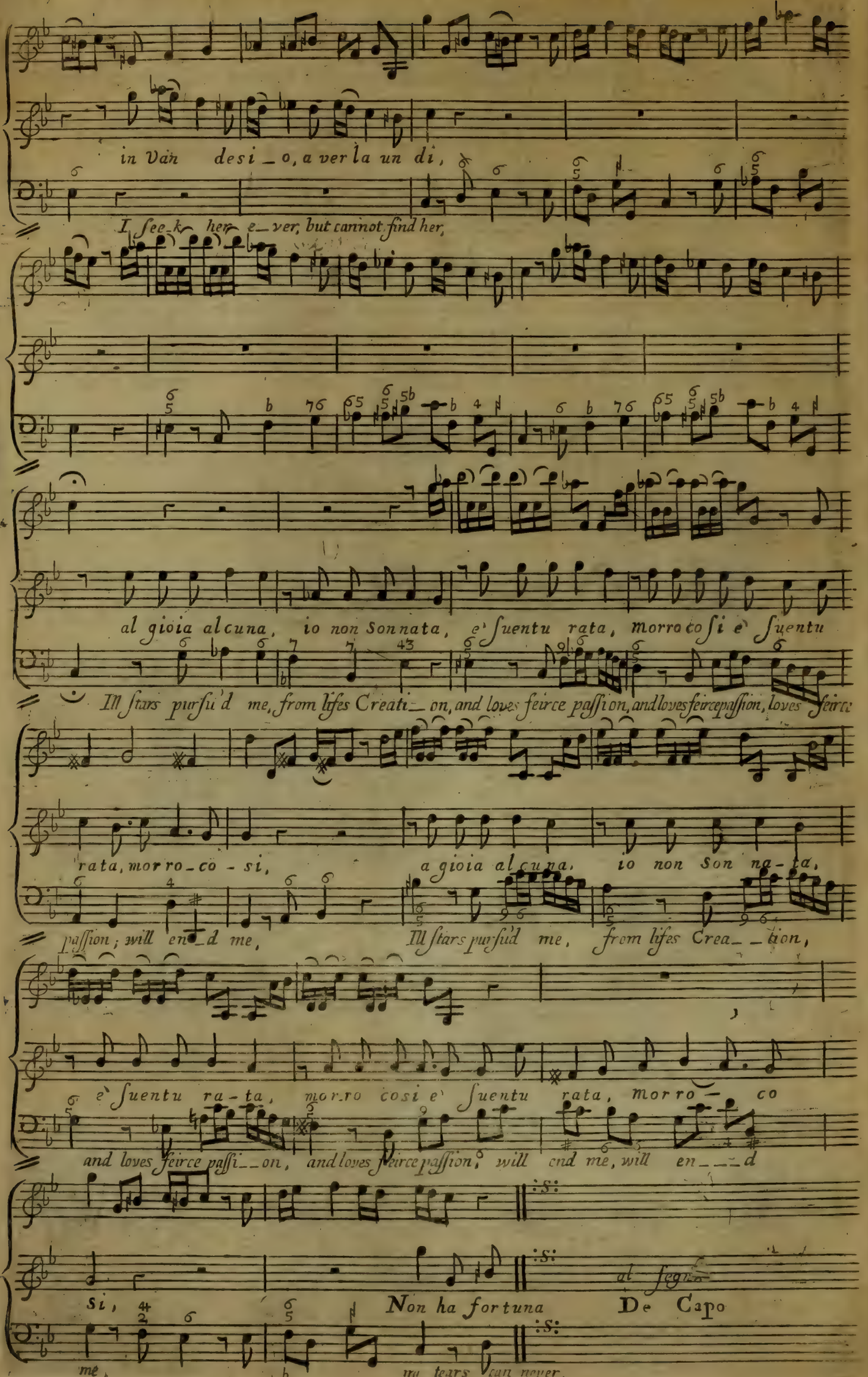
# Almanzor. *Sung by* Sig^r Valentini *in y^e* Opera *call'd* Almahide




Non Voglio vendicarmi, ne moſtrar, moſtrar la Crudelta,
the crime provoke my anger yet revenge, revenge I will detain,
La nel Campo e la fra l'armi, ſol cor – reg –
In the Camp wth glorious danger, let him there
– ga il proprio errore, Che ſara – – – fatto il mio
at – tone his errour, & to ſpare – – – impending
core, bell eſſem pio alla pie ta, che ſara –
terrour, Mercy o'er my rage ſhall raign; and to ſpare – – –
– fatto il mio Core bell eſſem pio al – la pie – ta. Da Capo
– – – impending terrour, Mercy o'er my rage ſhall raign.

Celinda. *Sung by* Mrs. Isabella Girardau*in* Opera *call'd* Almahide




in Vain desi_o, a ver la un di,
I seek her e_ver, but cannot find her,
al gioia alcuna, io non Sonnata, e' Suentu rata, morro co Si e' Suentu
Ill Stars pursu'd me, from lifes Creati_on, and loves feirce passion, and loves feirce passion, loves feirce
rata, morro_co - si, a gioia al cuna, io non Son na_ta,
passion; will en_d me, Ill Stars pursu'd me, from lifes Crea_tion,
e' Suentu ra_ta, morro cosi e' Suentu rata, morro_ co
and loves feirce passi_on, and loves feirce passion, will end me, will en_d
Si, Non ha fortuna al fegno De Capo
me, ma tears can never.

Celinda. Sung by Mrs. Isabella Girardau in ye Opera call'd Almahide

Allegro

Fato impe_ran_te, Fa_to impe_ran_te,

In-sulting desti-ny, In-sulting desti-ny,

ti fa in fe_li__ce, Sot_to Sembian_te d'un bell Spe_rar, d'un

still Wretched makes me, tho hopes gay flattery seems to delight, seems

bell Spe_rar. Amor che Se_co, Amor Spieta__

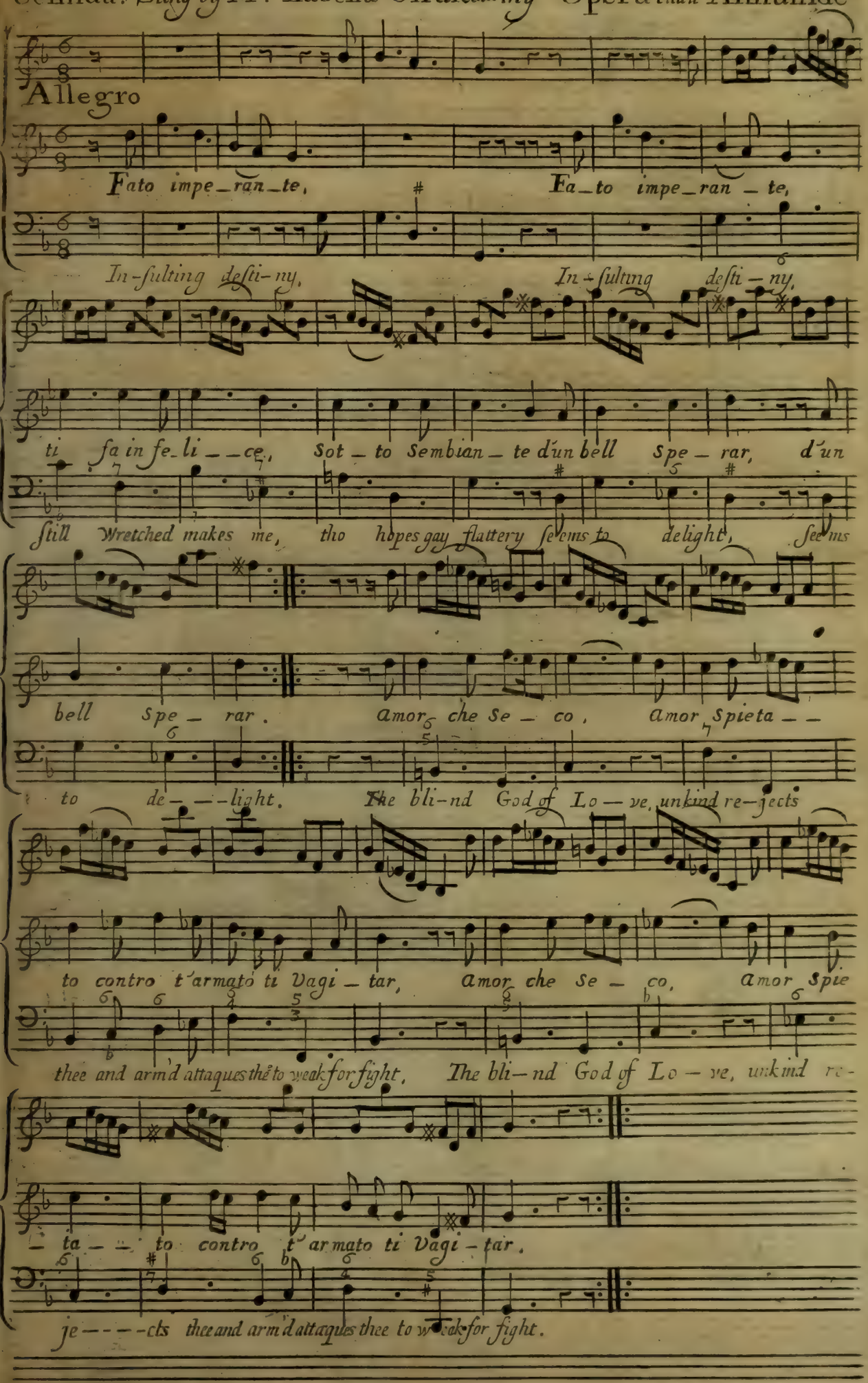
to de__light. The bli-nd God of Lo_ve, unkind re-jects

to contro t'armato ti Vagi_tar, Amor che Se_co, Amor Spie

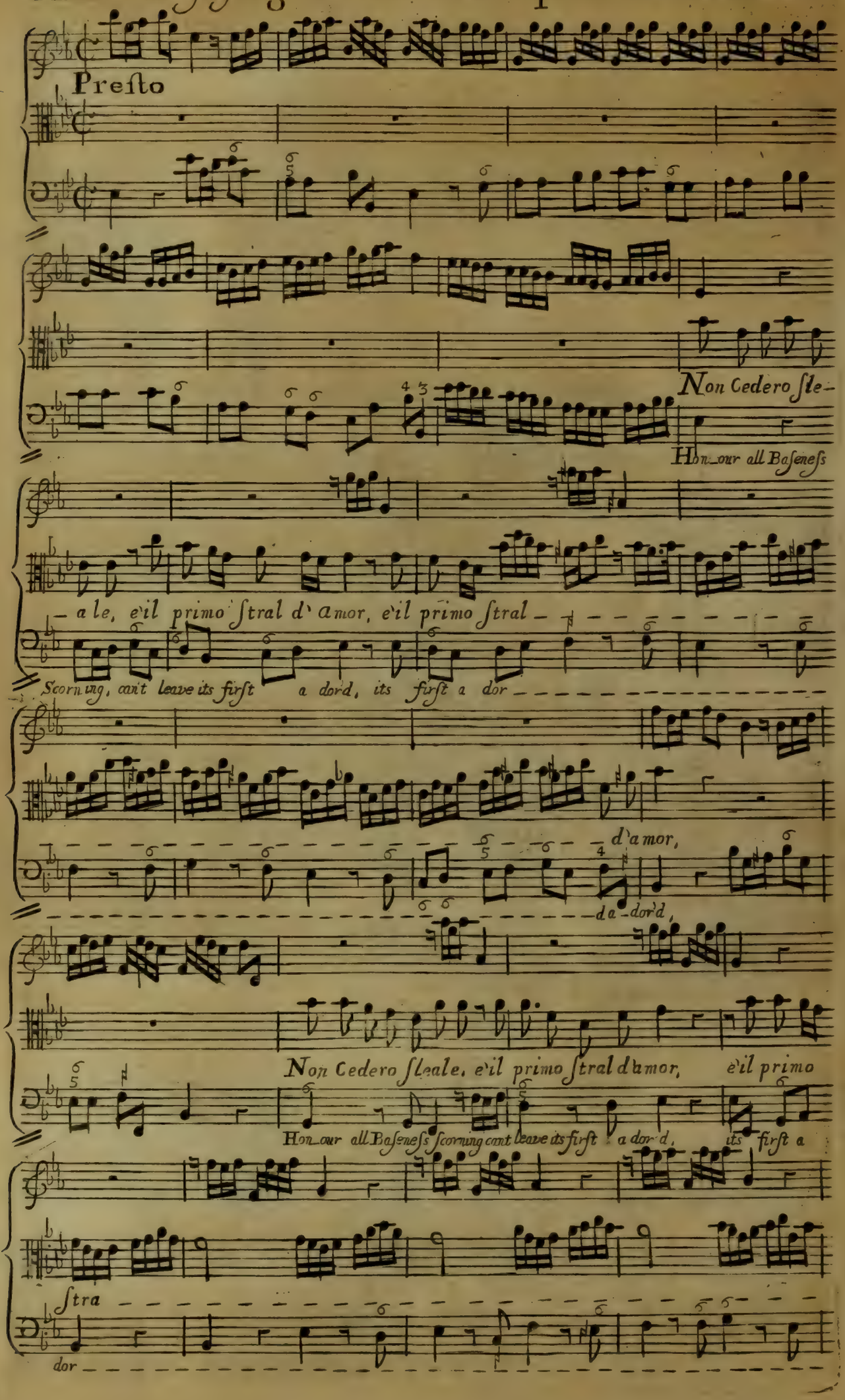
thee and arm'd attaques thee to weak for fight, The bli-nd God of Lo_ve, unkind re-

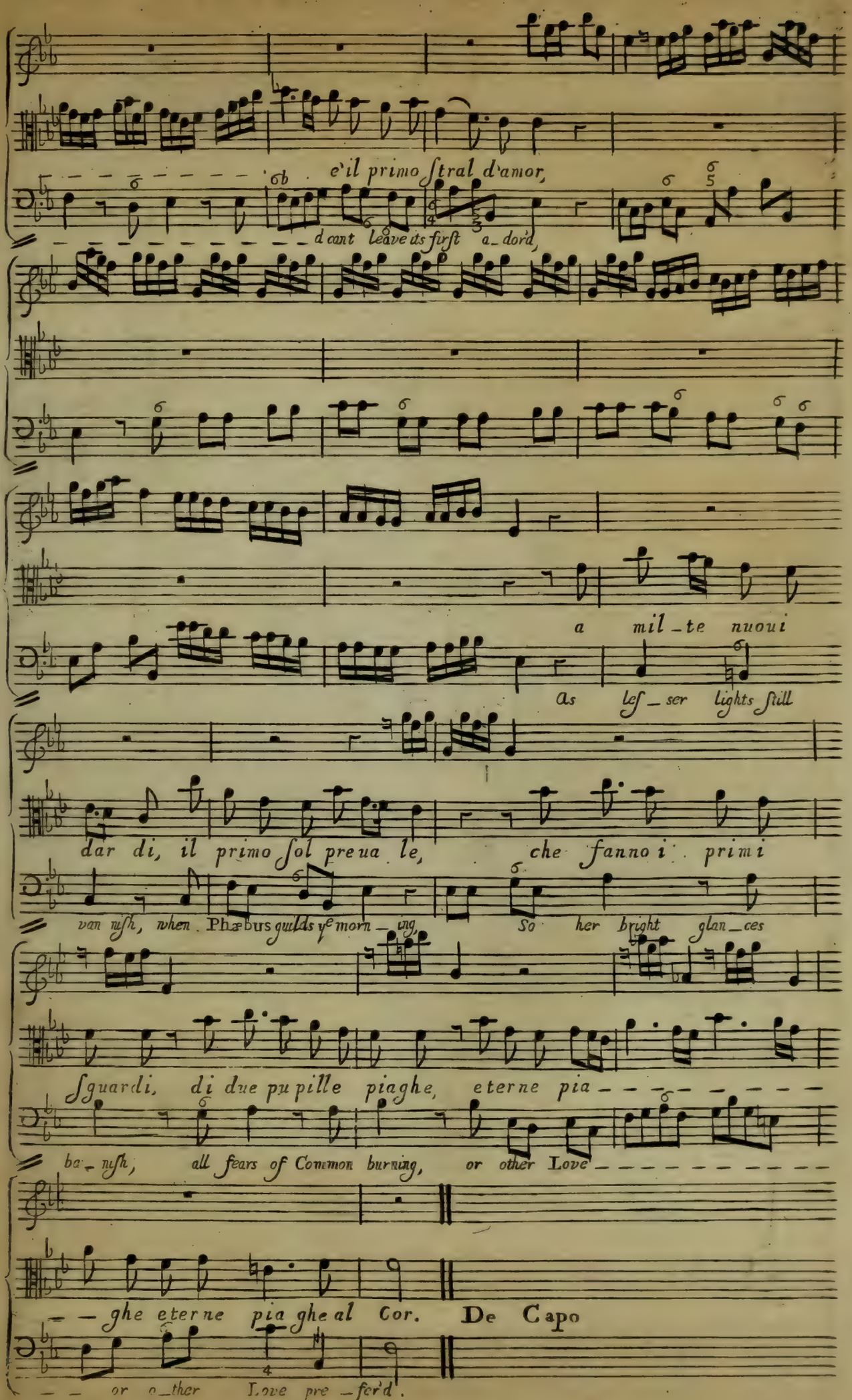
_ta__to contro t'armato ti Vagi_tar.

je____cts thee and arm'd attaques thee to weak for fight.

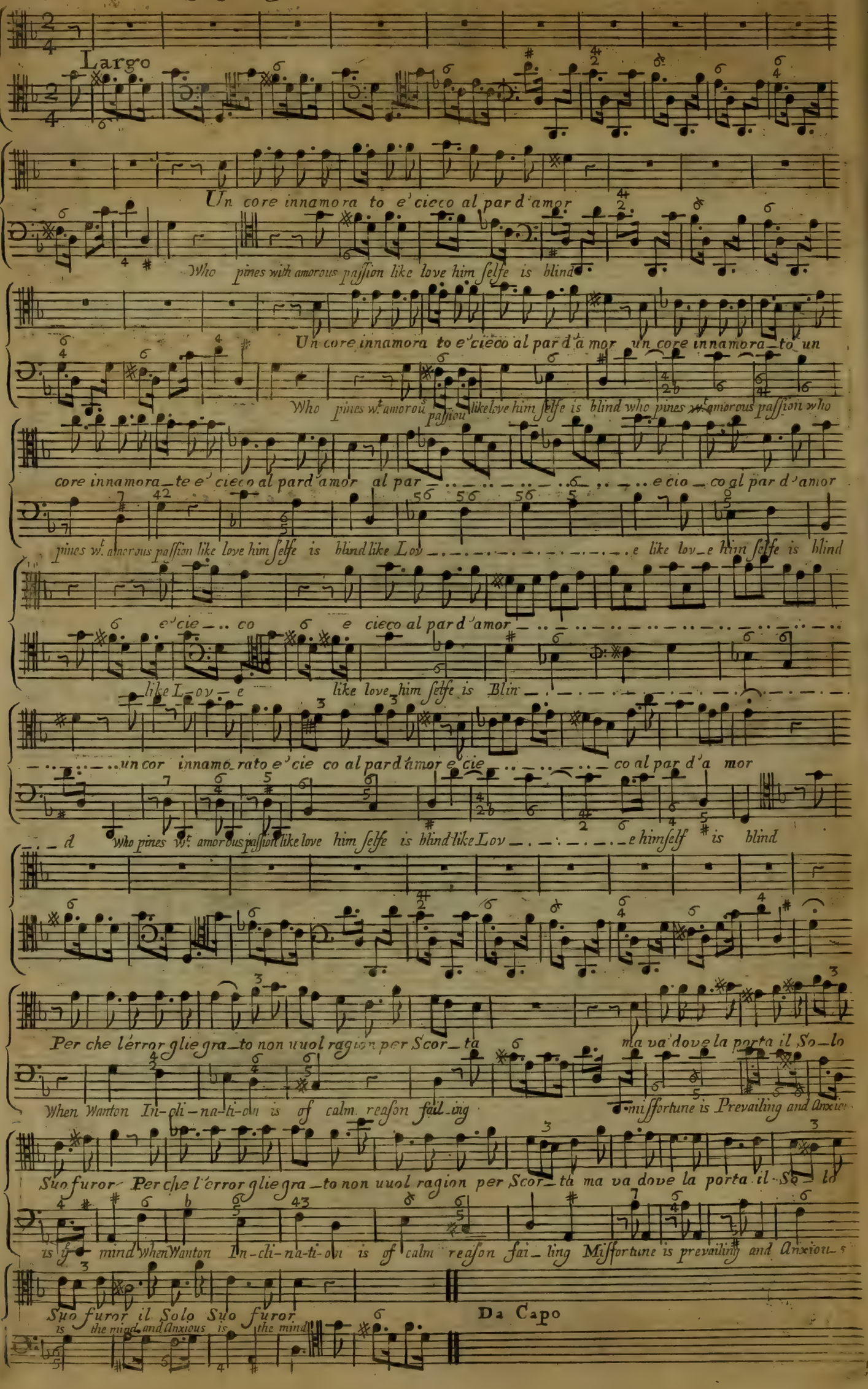


Almiro. *Sung by* Sig^r. Nicolini *in the* Opera *call'd* Almahide

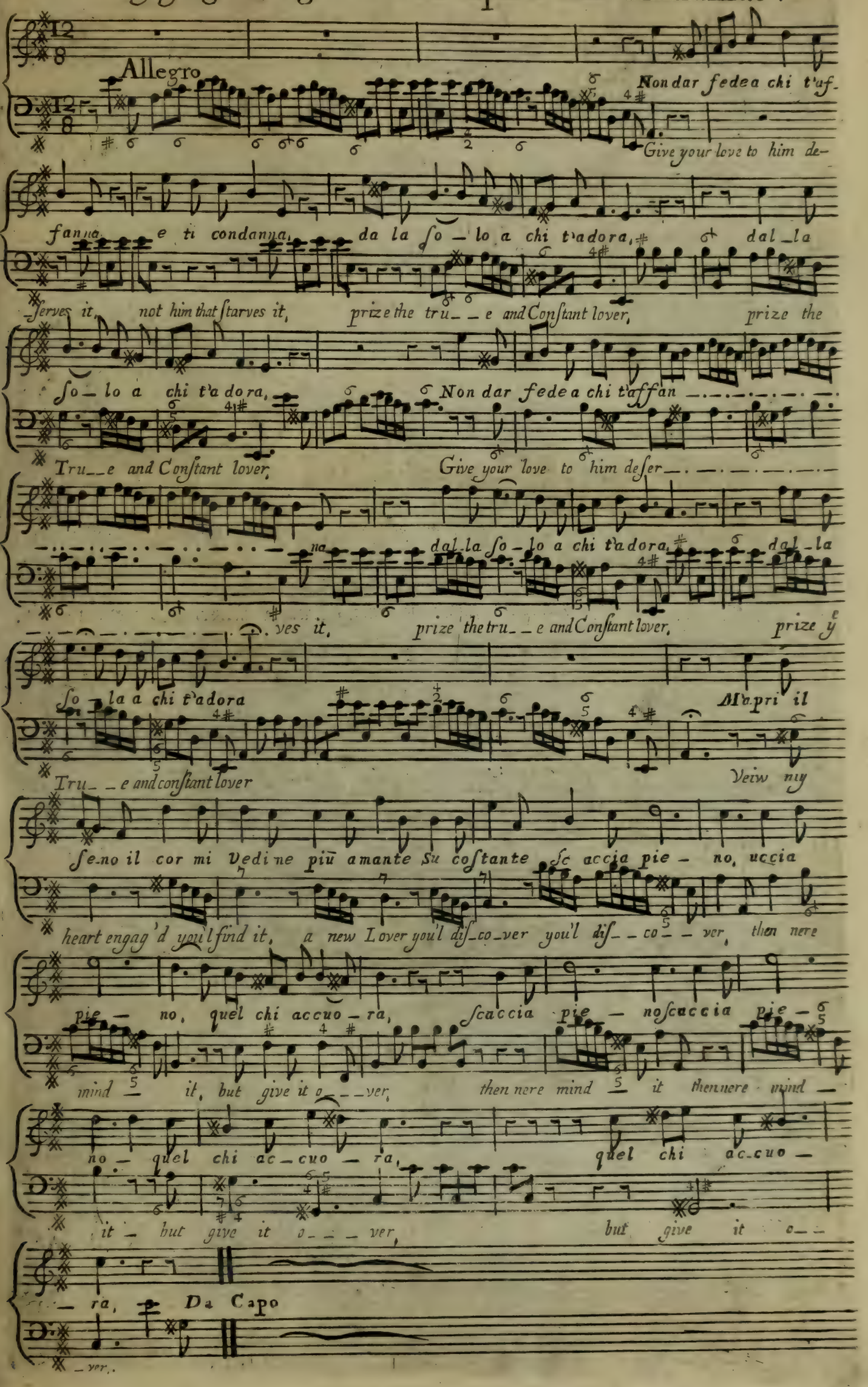



e'il primo ſtral d'amor,
d cant leave its firſt a_dor'd,
a mil_te nuoui
As leſ_ser lights ſtill
dar di, il primo ſol preua le, che fanno i primi
van niſh, when Phœbus guilds ye morn_ing, So her bright glan_ces
ſguardi, di due pupille piaghe, eterne pia
ba_niſh, all fears of Common burning, or other Love
ghe eterne pia ghe al Cor. De Capo
or o_ther Love pre_fer'd.

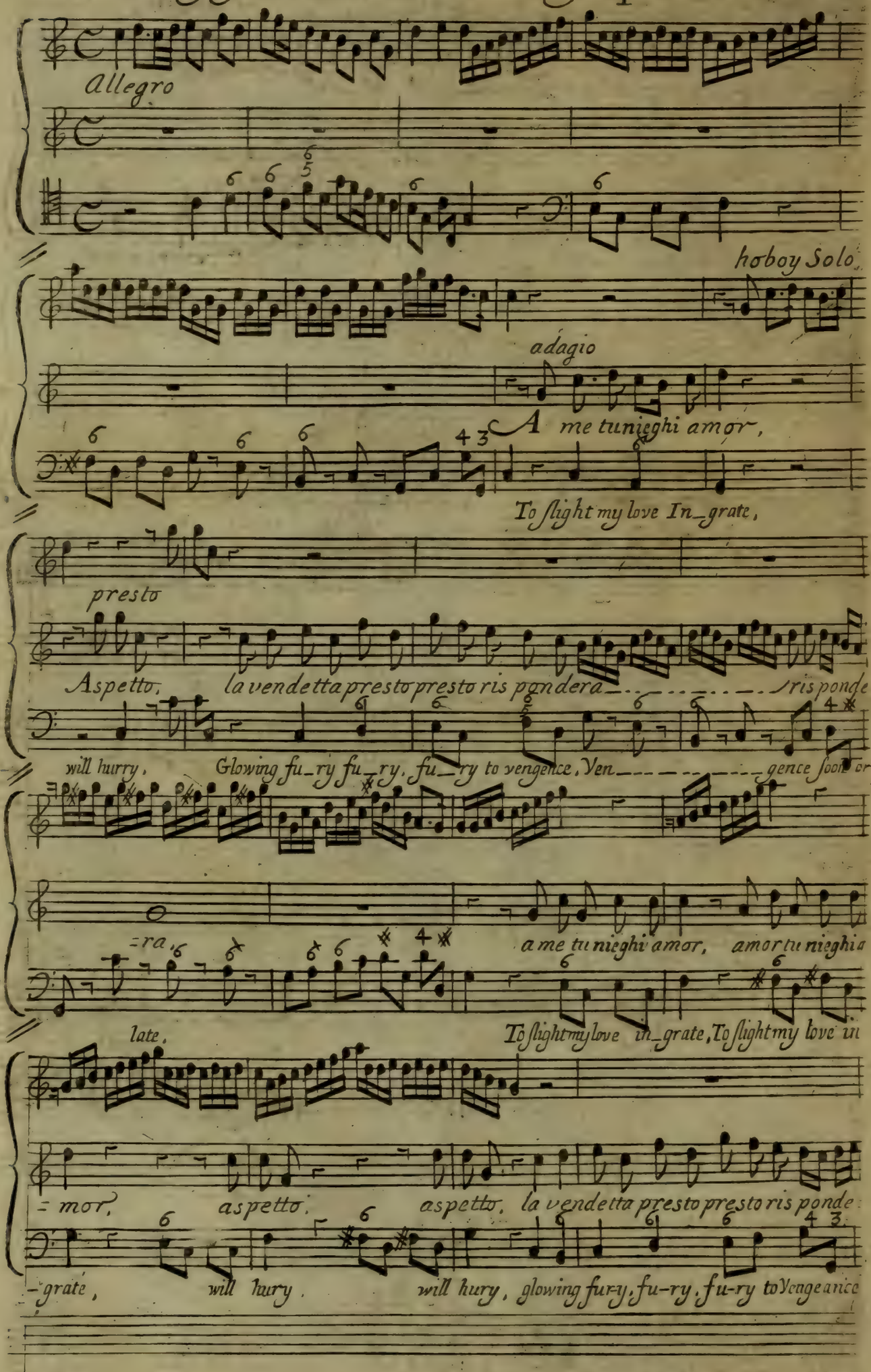
# Almanfora. *Sung by* Sig.r Valentini *in the* Opera *call'd* Almahide.



Orcane. *Sung by Sig.ra Margaretta in the Opera call'd* Almahide.



# Celind: *Sung by* Mrs. Isabella Girardau *in y*e Opera *call'd* Almahide



Solo

-ra

Ven

ris pondera, ris pondera

gence soon or late soon soon or late

Dira che un traditor ac

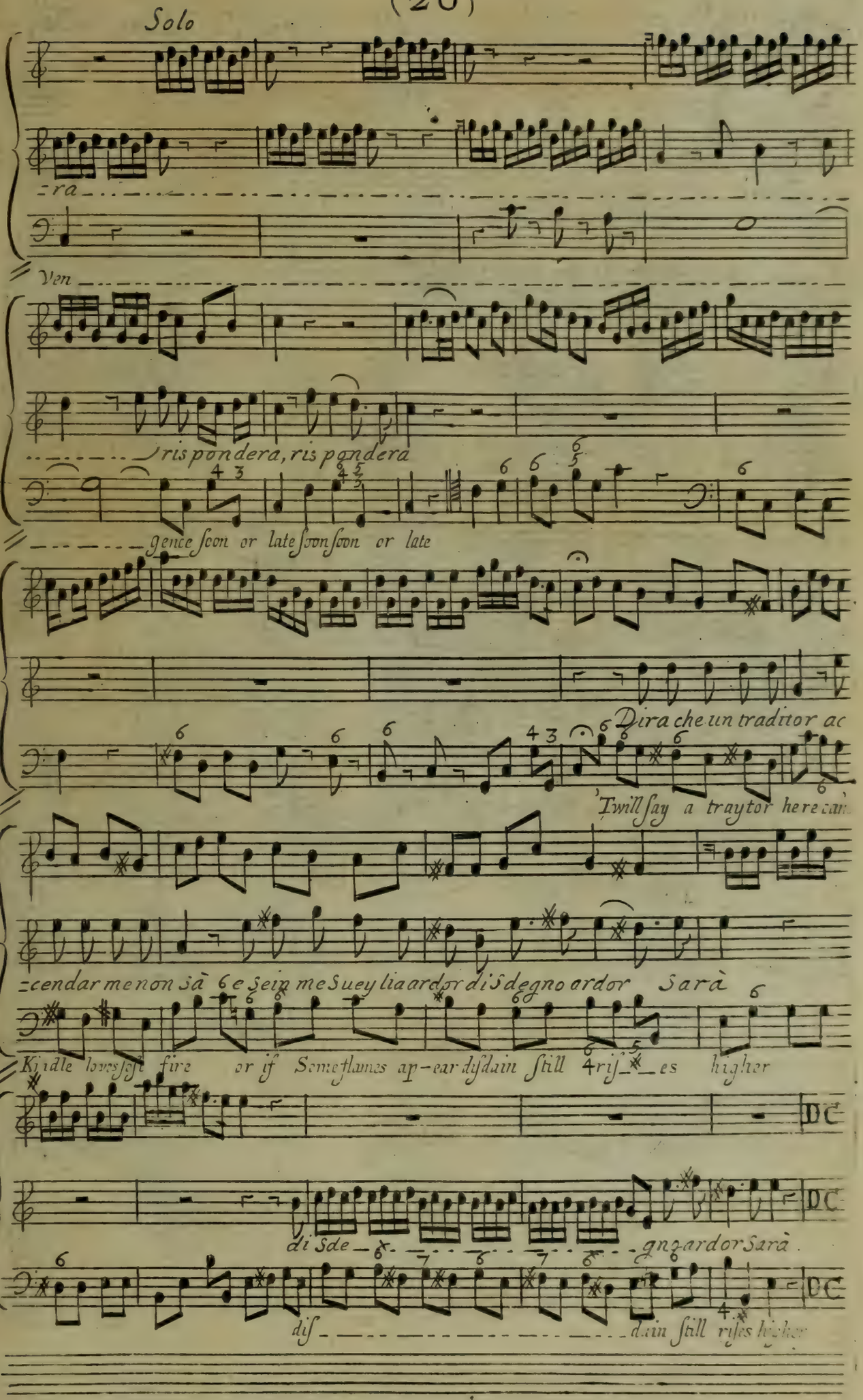
'Twill say a traytor here can

-cendar me non sà e sein me Suey lia ardor di Sdegno ardor Sarà

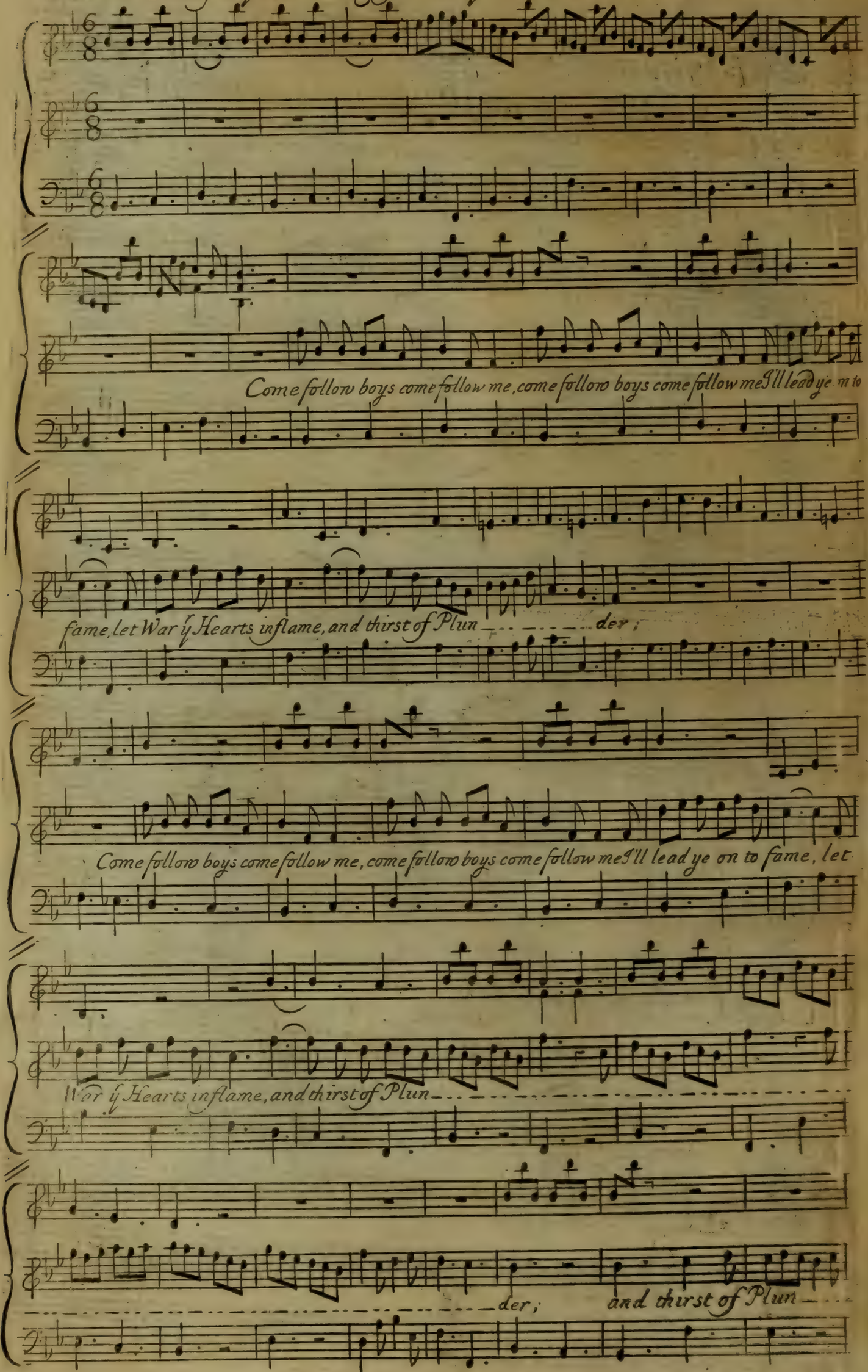
Kindle loves soft fire or if Some flames ap-ear disdain still ris-es higher

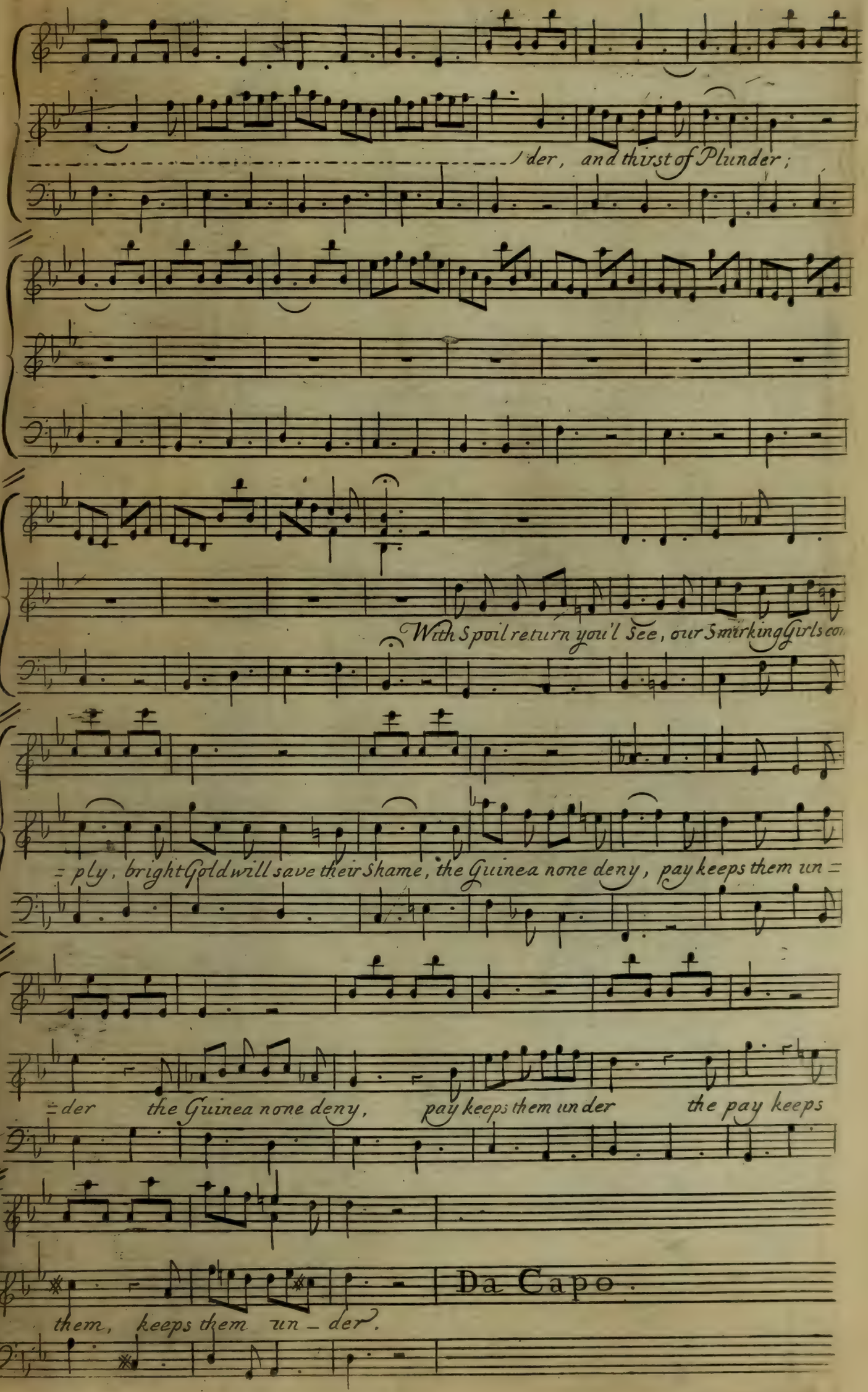
di Sde-gno ardor Sarà

dis-dain still rises higher

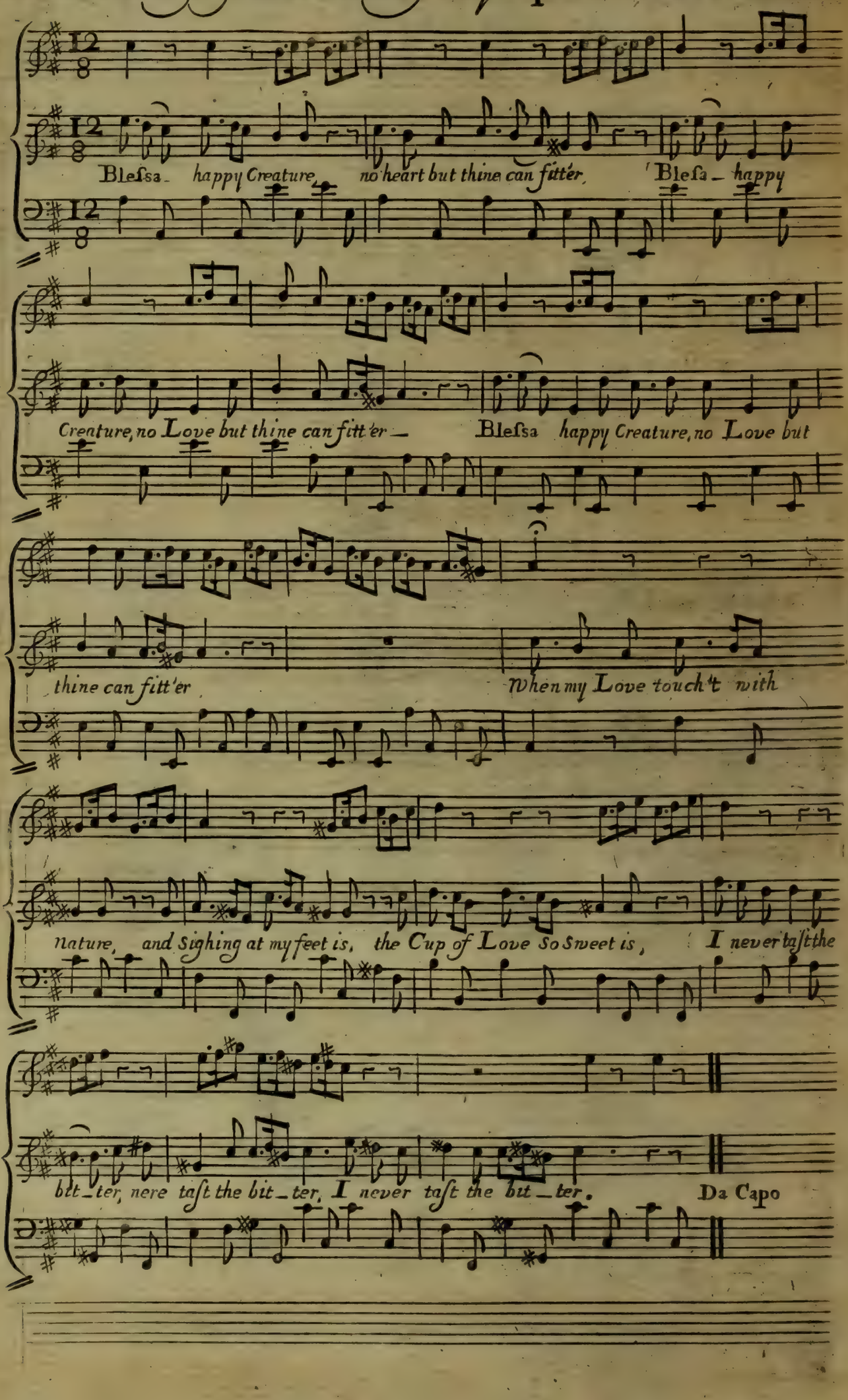


Floro. *Sung by Mr.* Dogget (21) *in ỹ* Opera *call'd* Almahide.



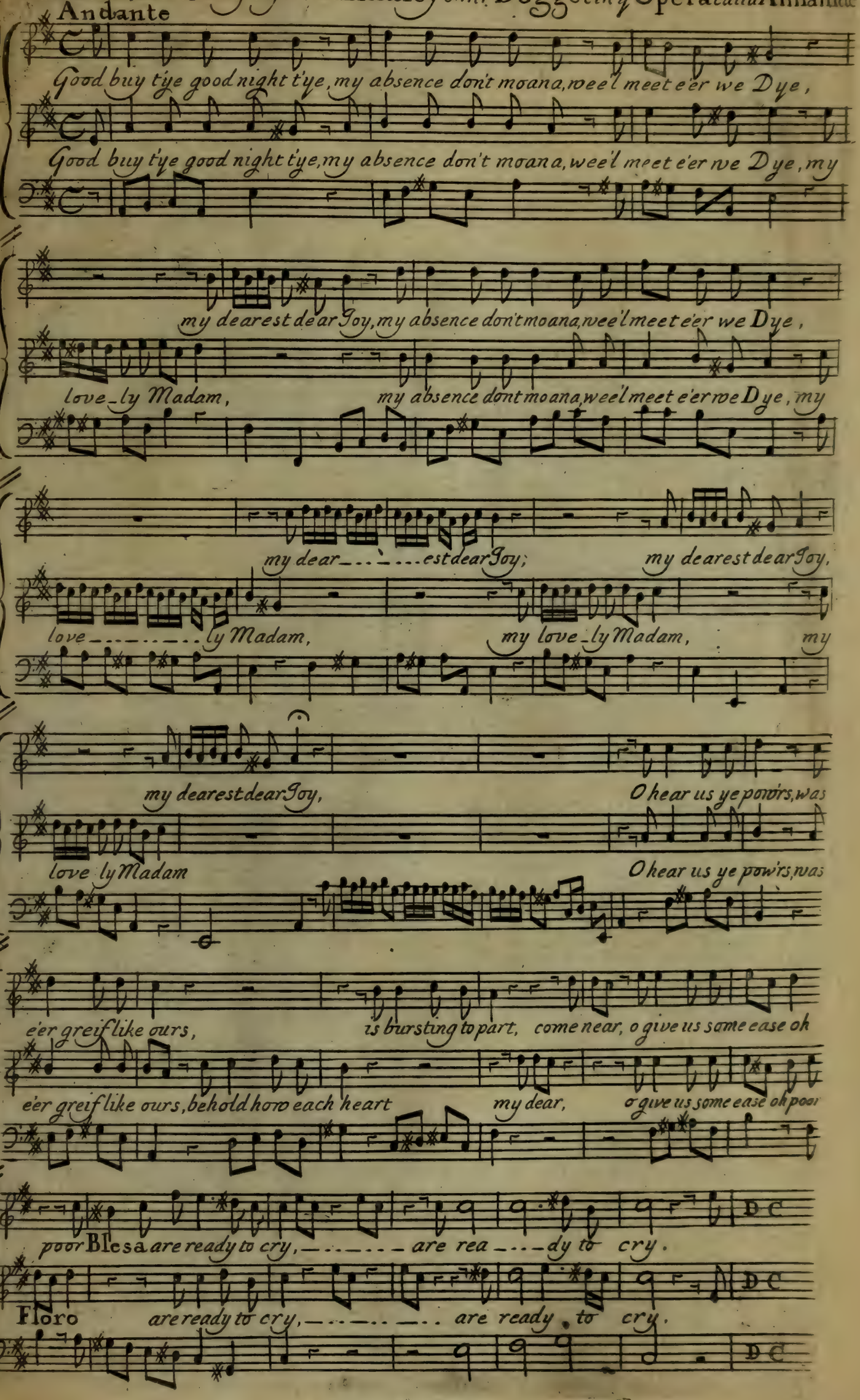

der, and thirst of Plunder;
With Spoil return you'l See, our Smirking Girls co
= ply, bright Gold will save their Shame, the Guinea none deny, pay keeps them un =
= der the Guinea none deny, pay keeps them un der the pay keeps
Da Capo.
them, keeps them un - der.

# Blesa. *Sung by Mrs* Lindsey *in ye* Opera *call'd* Almahide

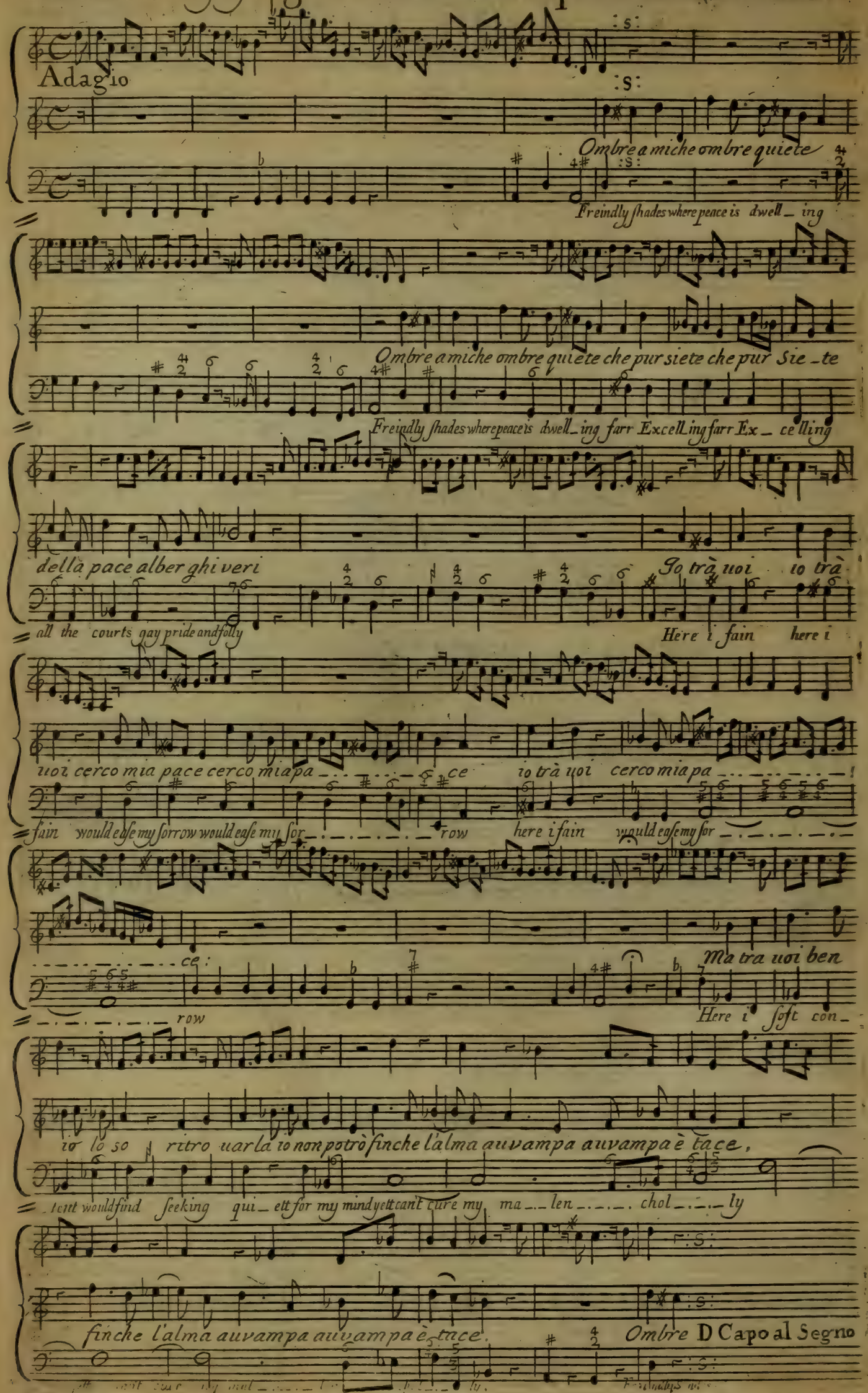


Blesa & Floro. Sung by Mrs Lindsey & Mr Dogget in ye Opera call'd Almahide

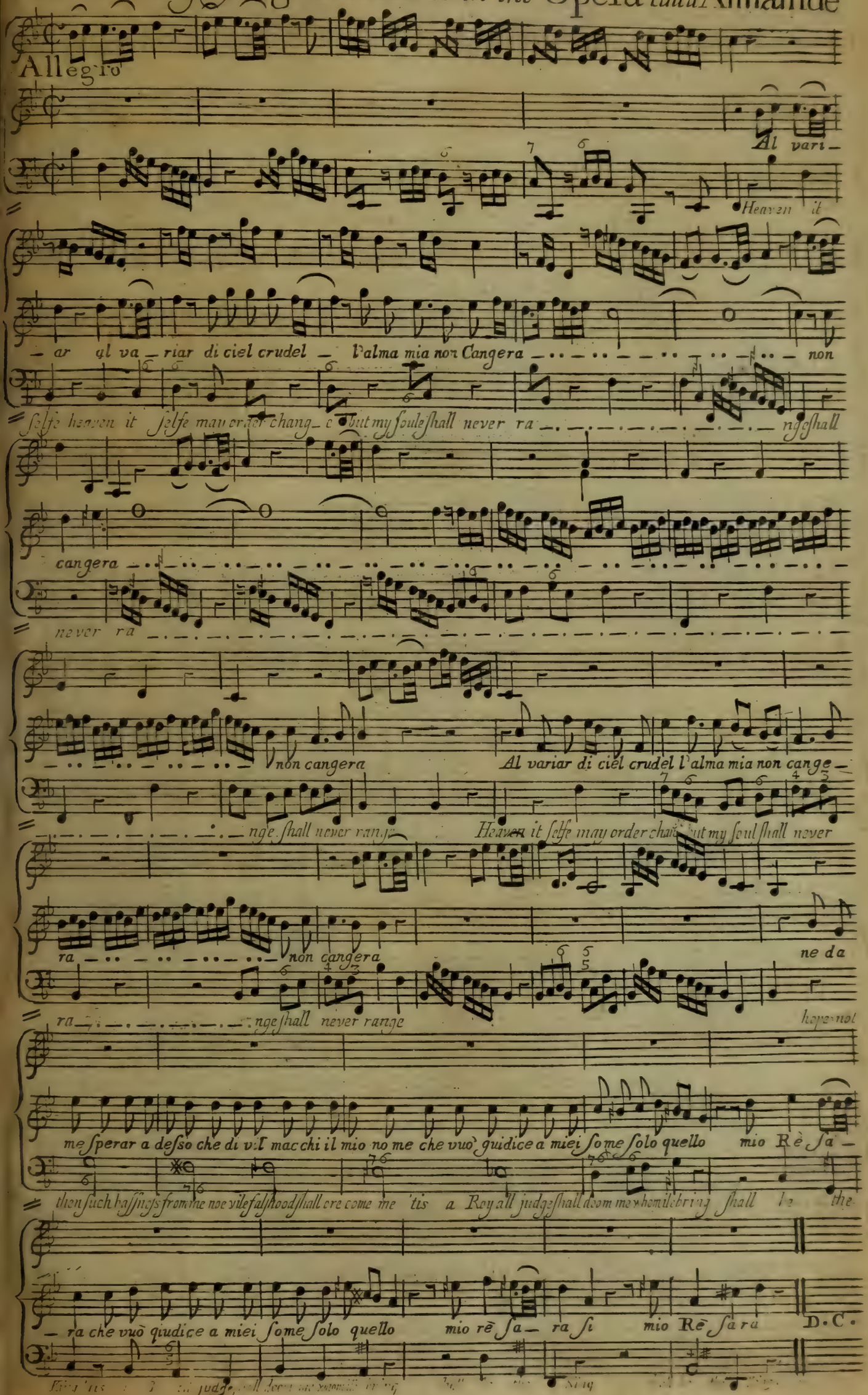
Andante



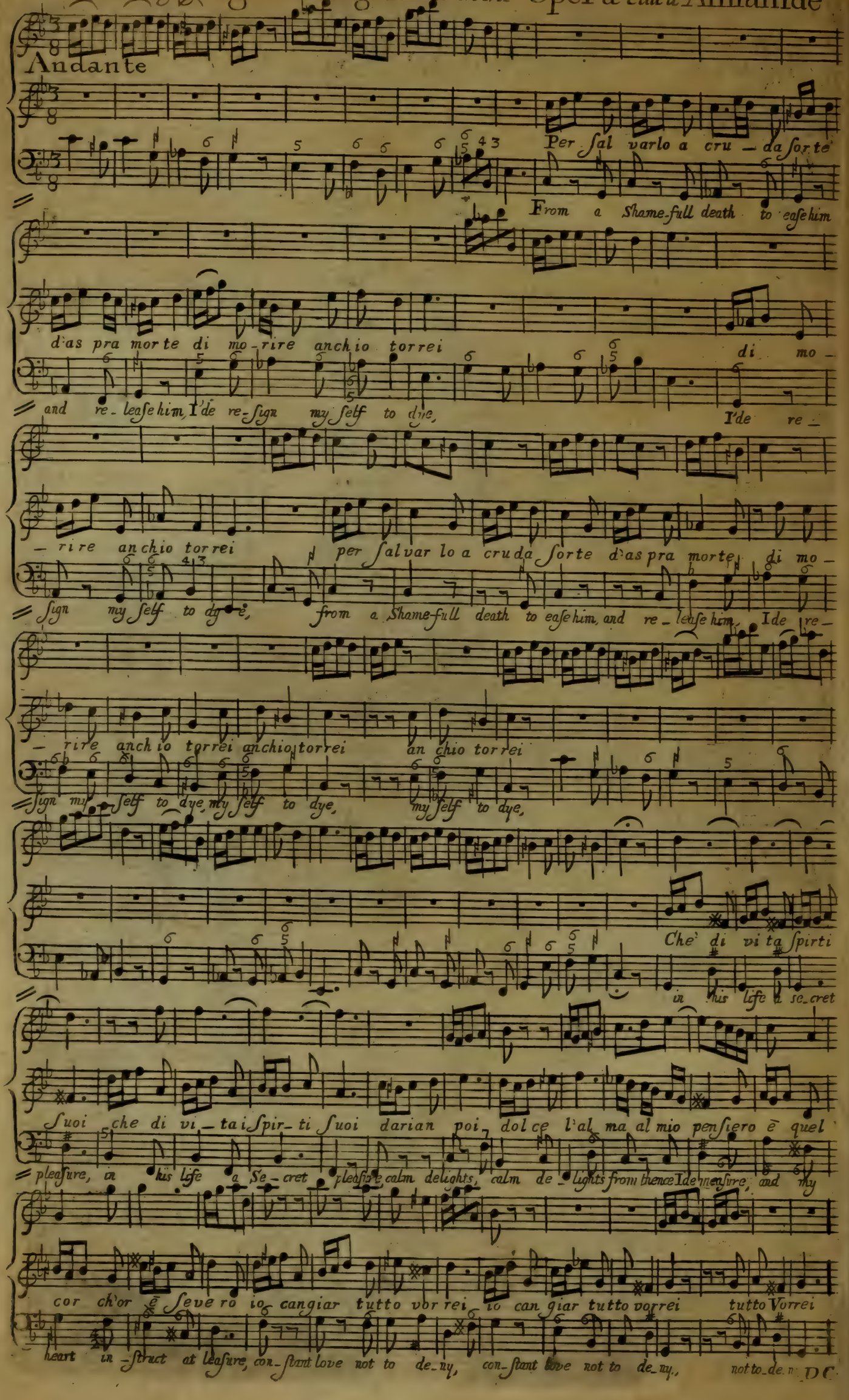
# Almiro. *Sung by* Sig.r Nicolini *in the* Opera *call'd* Almahide.



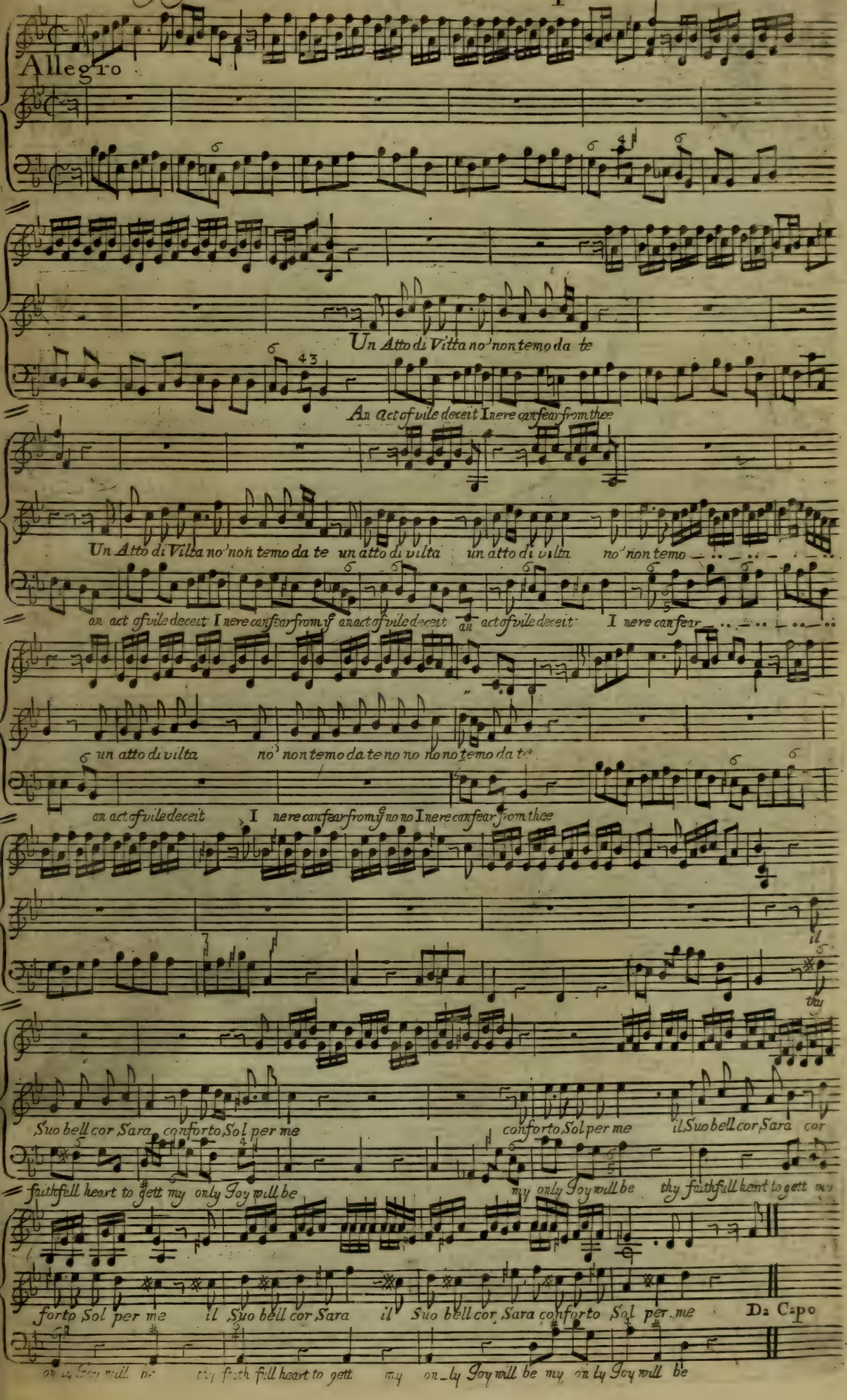
# Almiro *Sung by* Sig^r. Nicolini *in the* Opera *call'd* Almahide



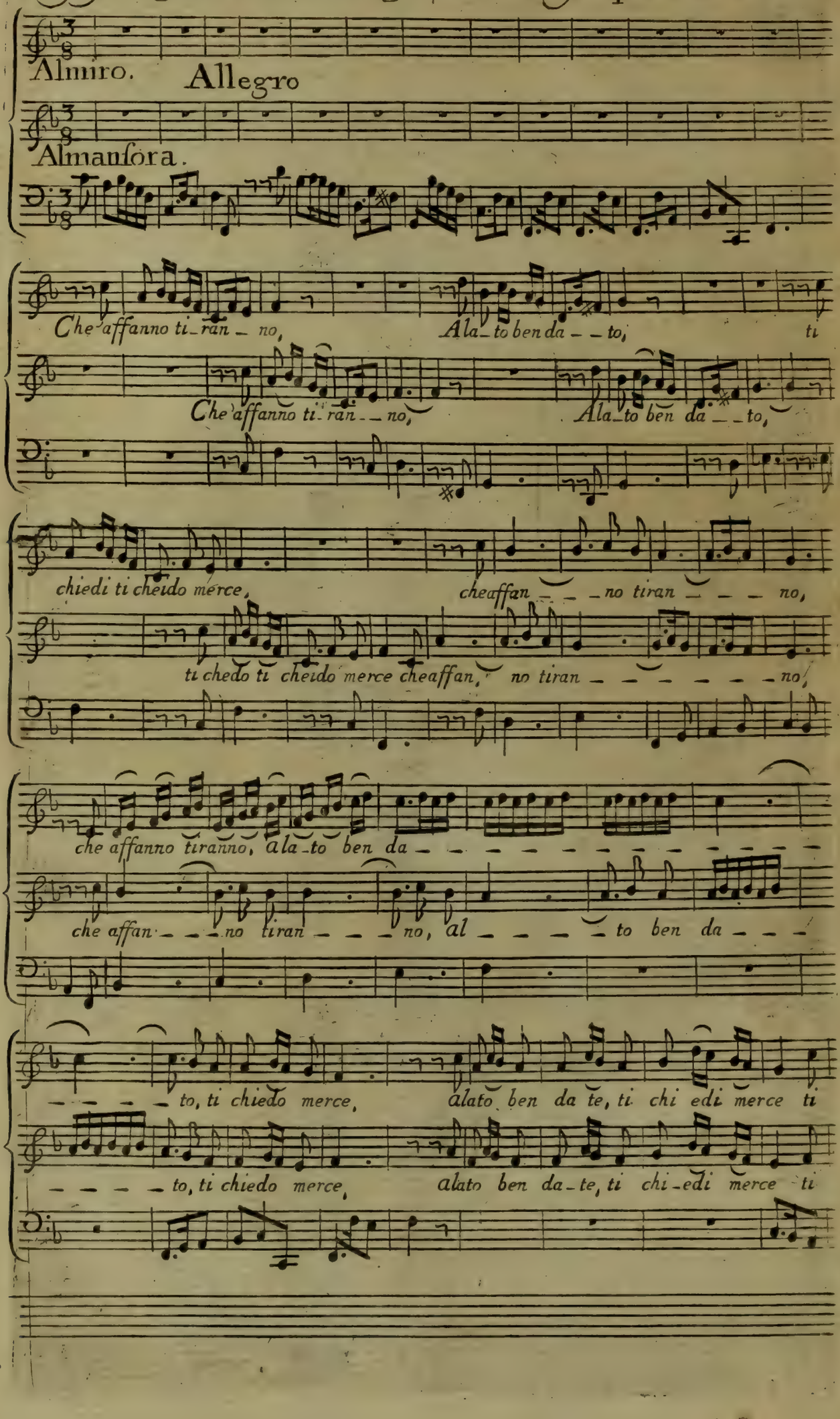
# Orcane Sung by Sig.ra Margaritta in the Opera call'd Almahide

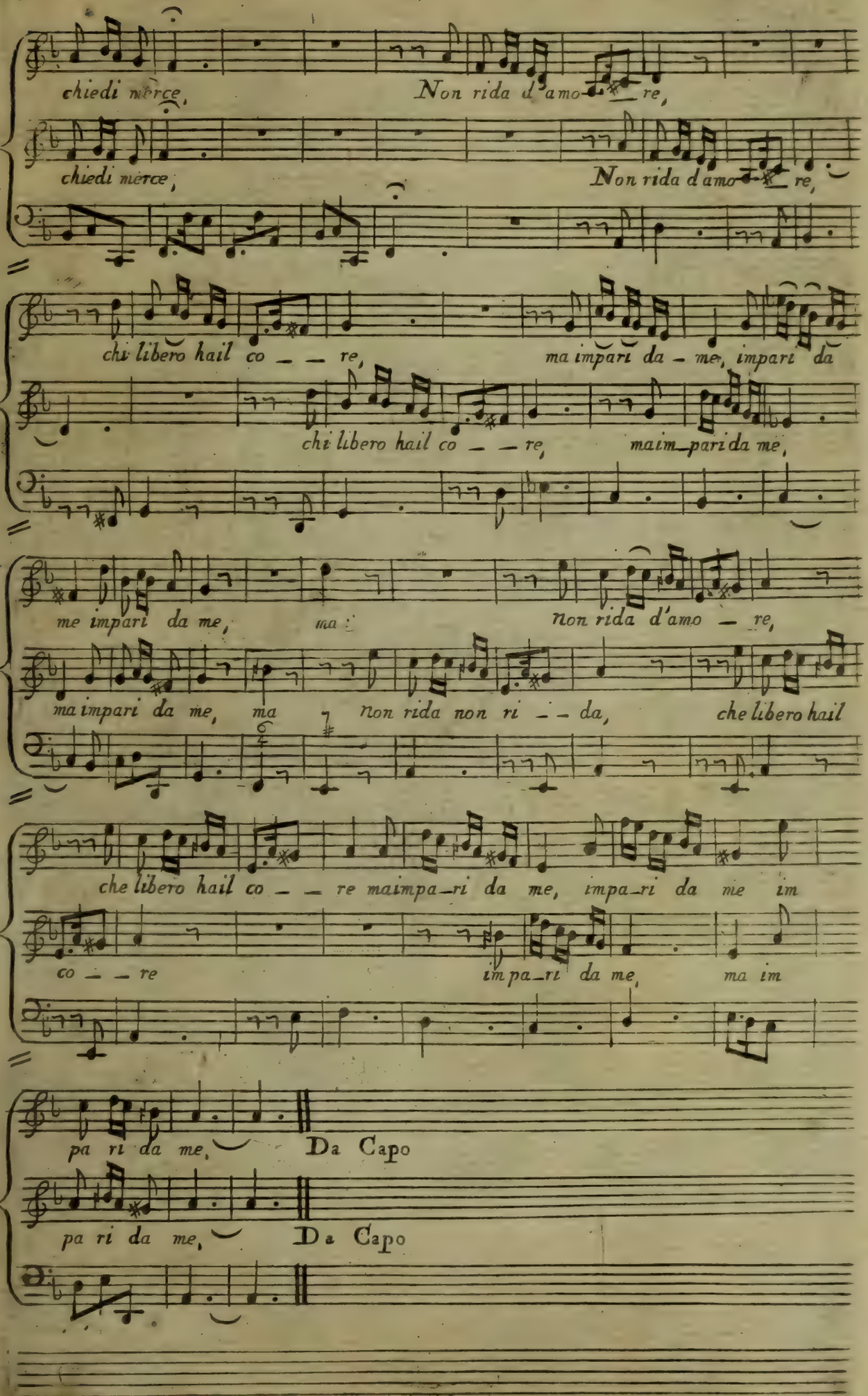


# Celinda. *Sung by* Mrs Isabella Girardau *in the* Opera *call'd* Almahide.

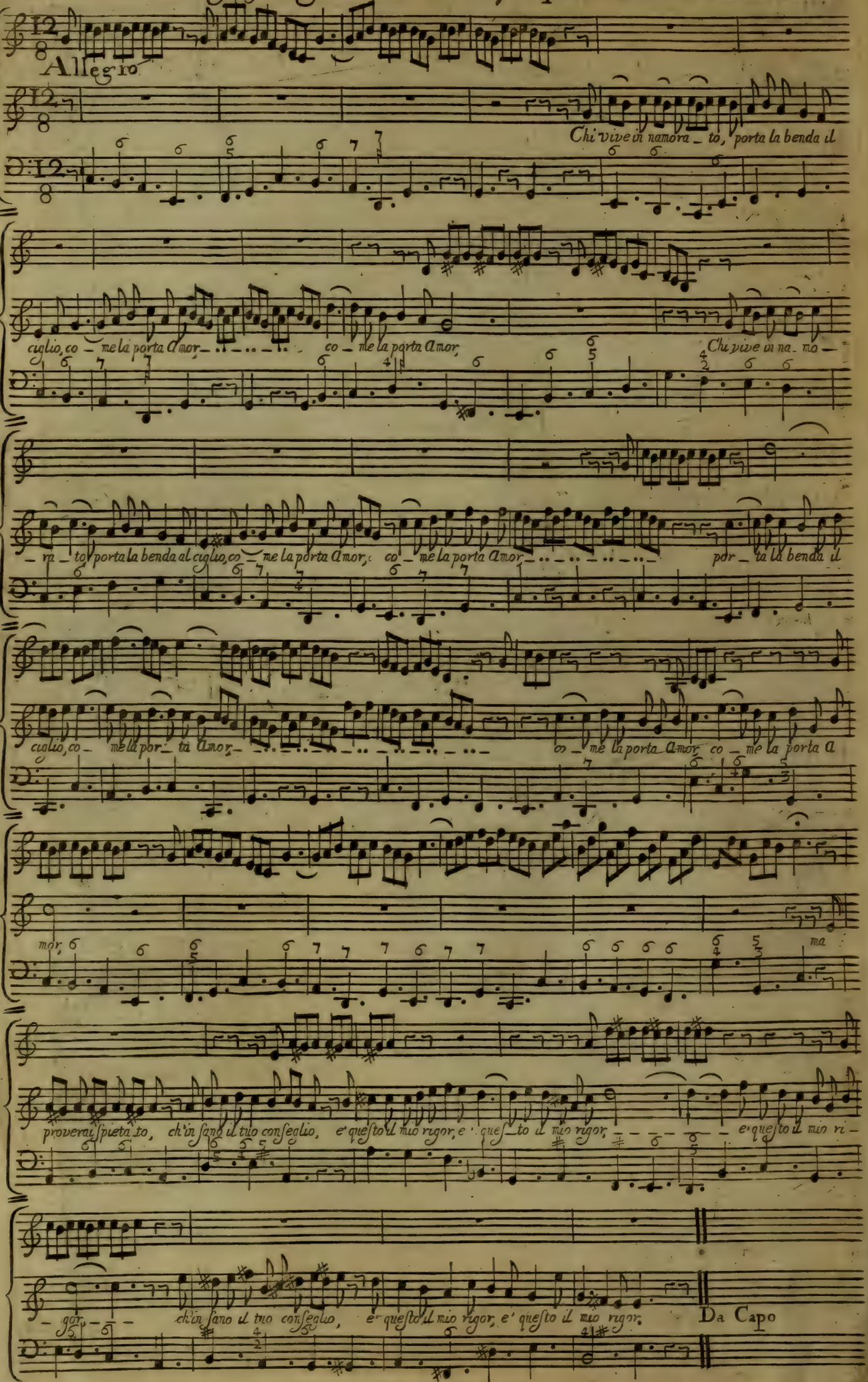


Sung by Sig.r Nicolini. and Sig.r Valentini. in y.e Opera call.d Almahide.




chiedi mèrce, Non rida d'amo re,
chiedi mèrce, Non rida d'amo re,
chi libero hail co re, ma impari da me, impari da
chi libero hail co re, maim pari da me,
me impari da me, ma non rida d'amo re,
ma impari da me, ma non rida non ri da, che libero hail
che libero hail co re maimpa ri da me, impa ri da me im
co re impa ri da me, ma im
pa ri da me, Da Capo
pa ri da me, Da Capo

# Almanzora. *Sung by* Sig.r Valentini *in y.e* Opera *call'd* Almahide



## Almiro *Sung by* Sig^r. Nicolini *in the* Opera *call'd* Almahide.

Allegro

*Si, si che v'adoro vezzo se a belle pupille d'amor,*

*Yes, yes tis most certain your eyes have the fortune to make me a dore,*

*Si si che v'adoro vezzo se è belle pu-*

*yes yes tis most certain your eyes have the fortune to*

*– pille d'amor, v'adoro, ma belle V'a doro, vezzo so pupille d'amor, v'a*

*make me a dore, a dore, to make me a dore, the fortune to make me a dore, a*

*doro, vezzo sa v'adoro, ma belle pupille d'amor,*

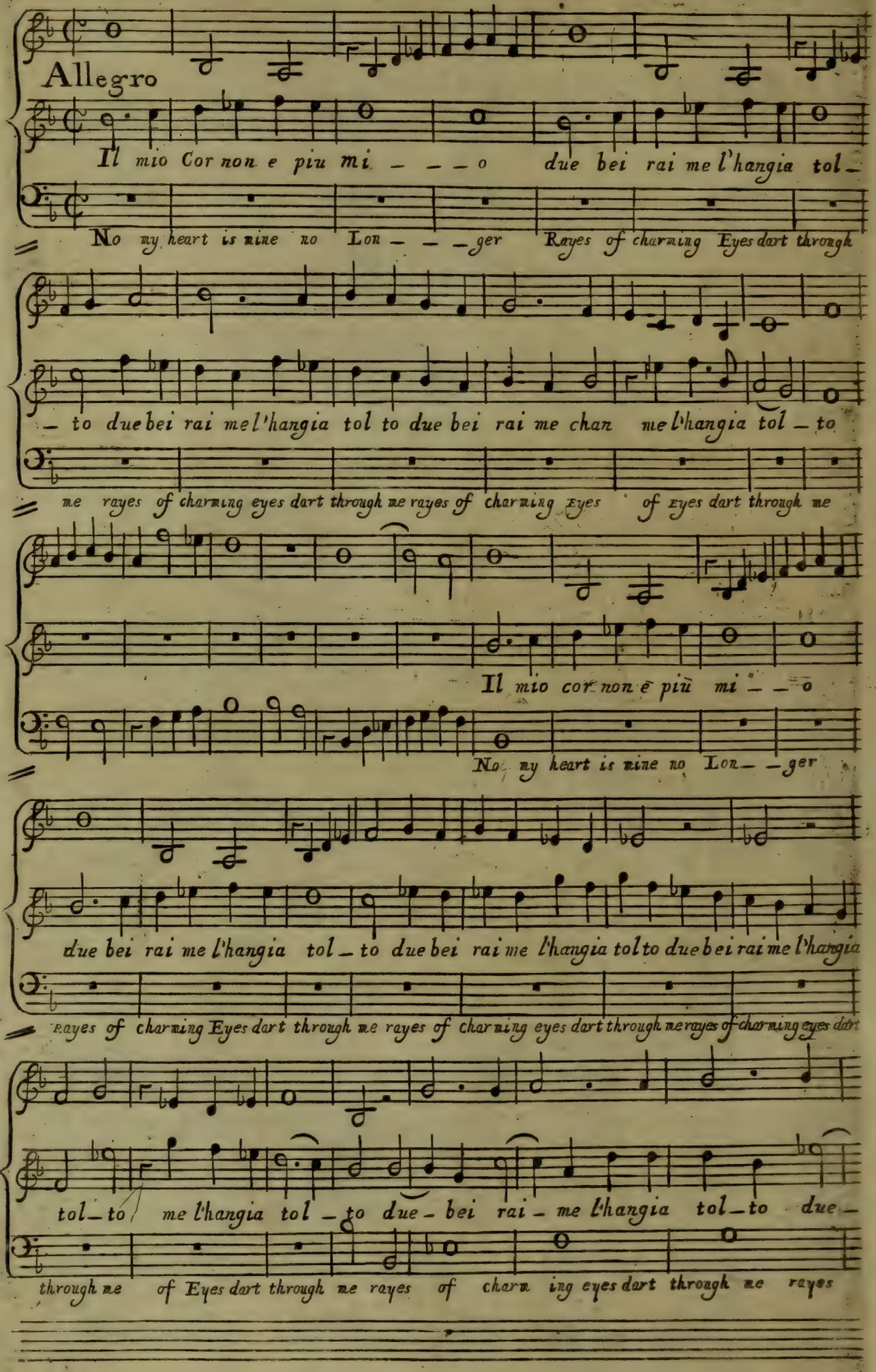
*dore, to make me a dore, the fortune to make me a dore,*

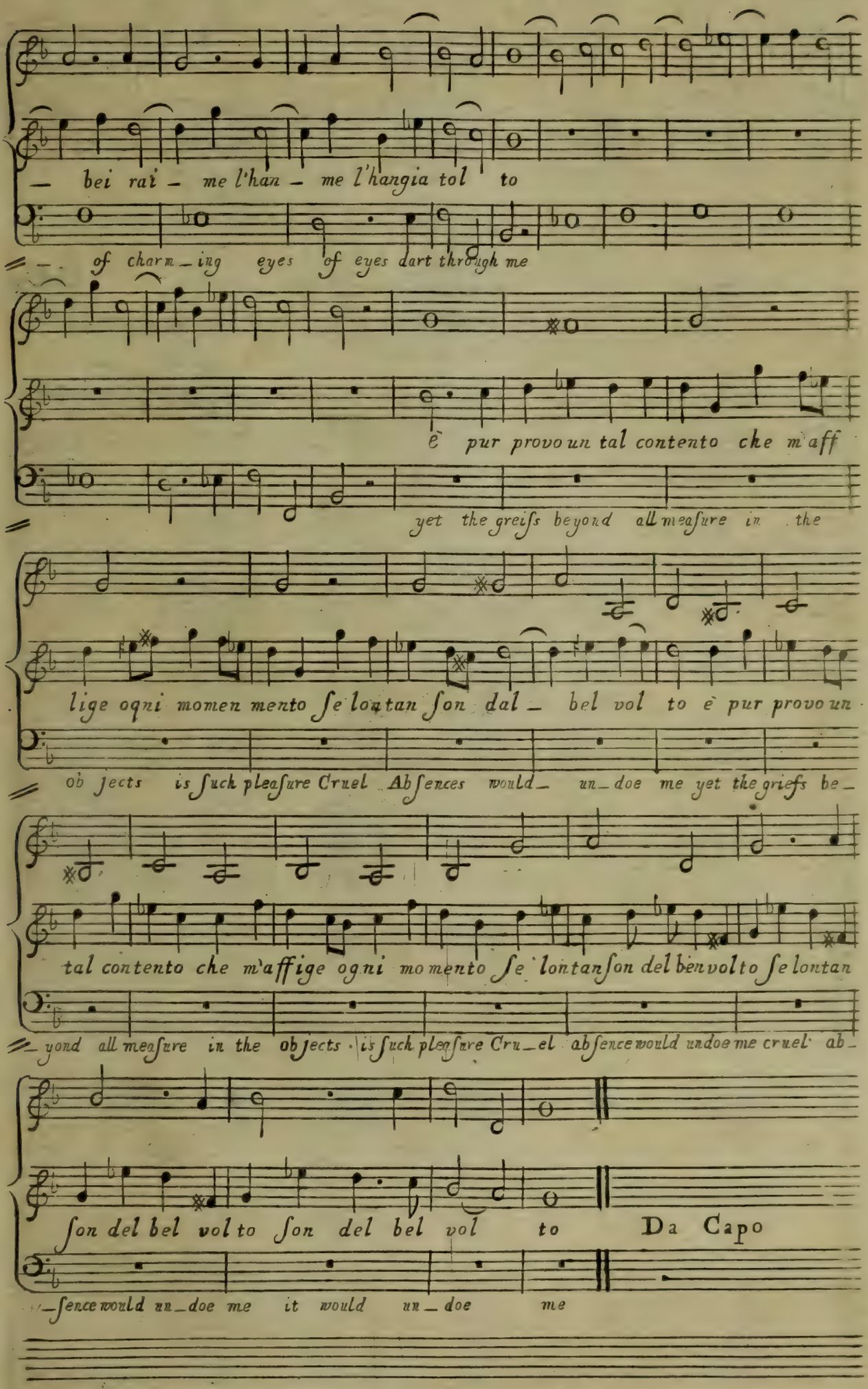
*Se alma ferite co vezzi nuttritte, la pia ga del cor, — — la pia ga del Cor, — — la piaga del cor*

*my heart should you break it one sho look wo make it as sound as be fore, — — as sound as be fore, — — as sound as before*

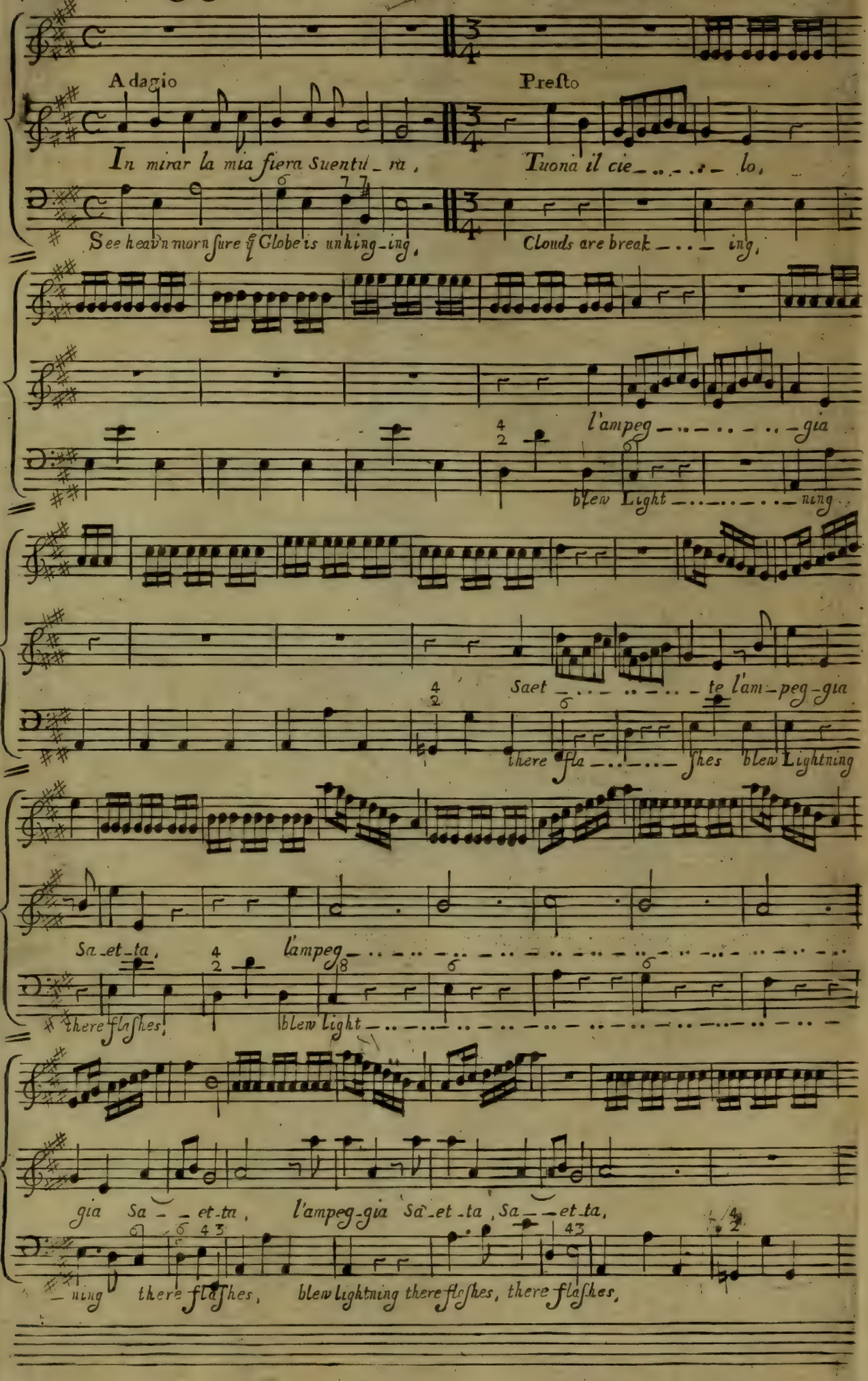
D.C.

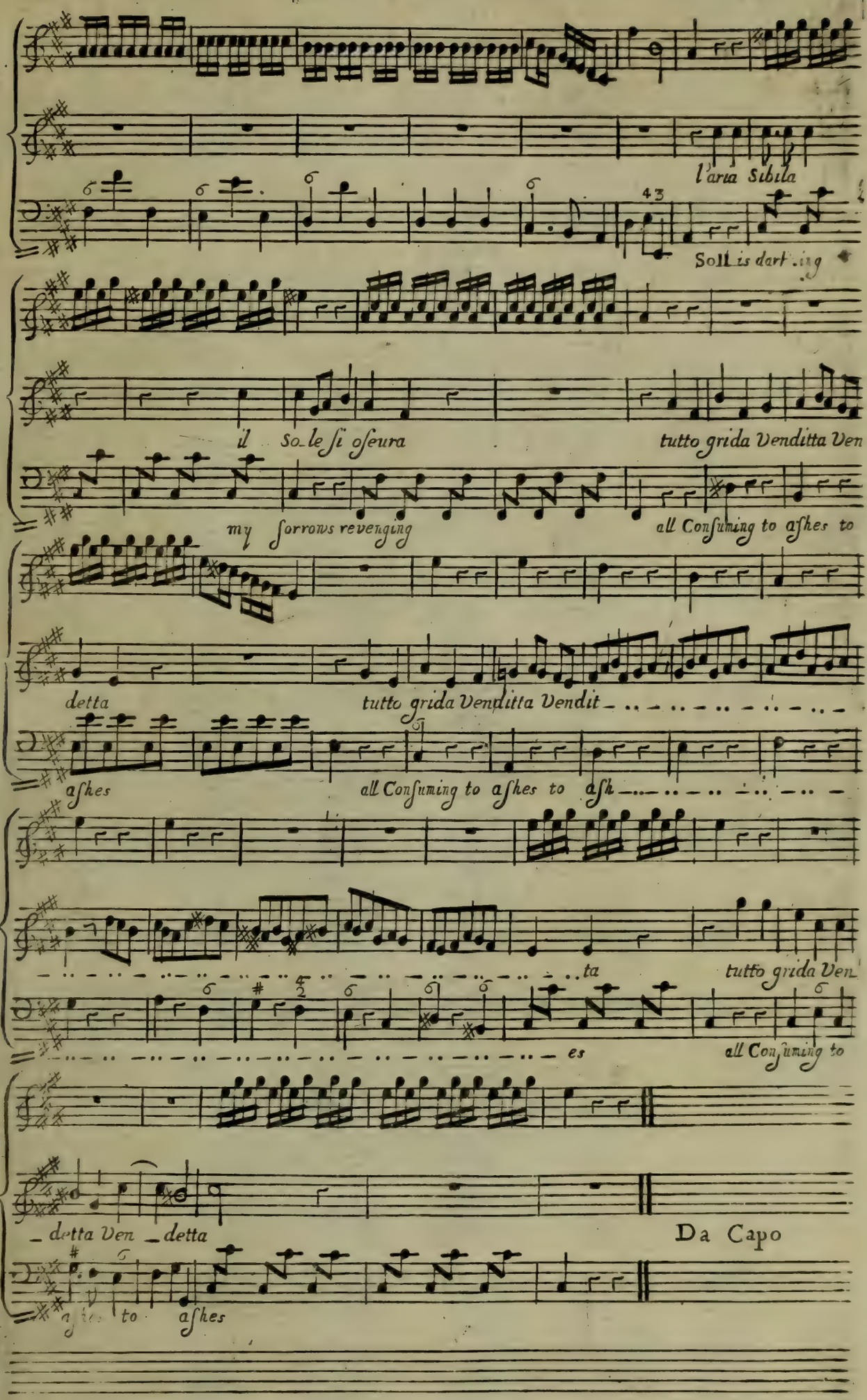
# Celinda. *Sung by* Mrs Isabella Girardau *in the* Opera *call'd* Almahide




— bei rai — me l'han — me l'hangia tol to
— of charm — ing eyes of eyes dart through me
è pur provo un tal contento che m'aff
yet the greifs beyond all measure in the
lige ogni momen mento se lontan son dal — bel vol to è pur provo un
ob jects is such pleasure Cruel Absences would — un — doe me yet the griefs be —
tal contento che m'affige ogni momento se lontan son del benvolto se lontan
— yond all measure in the objects is such pleasure Cru — el absence would undoe me cruel ab —
son del bel vol to son del bel vol to Da Capo
— sence would un — doe me it would un — doe me

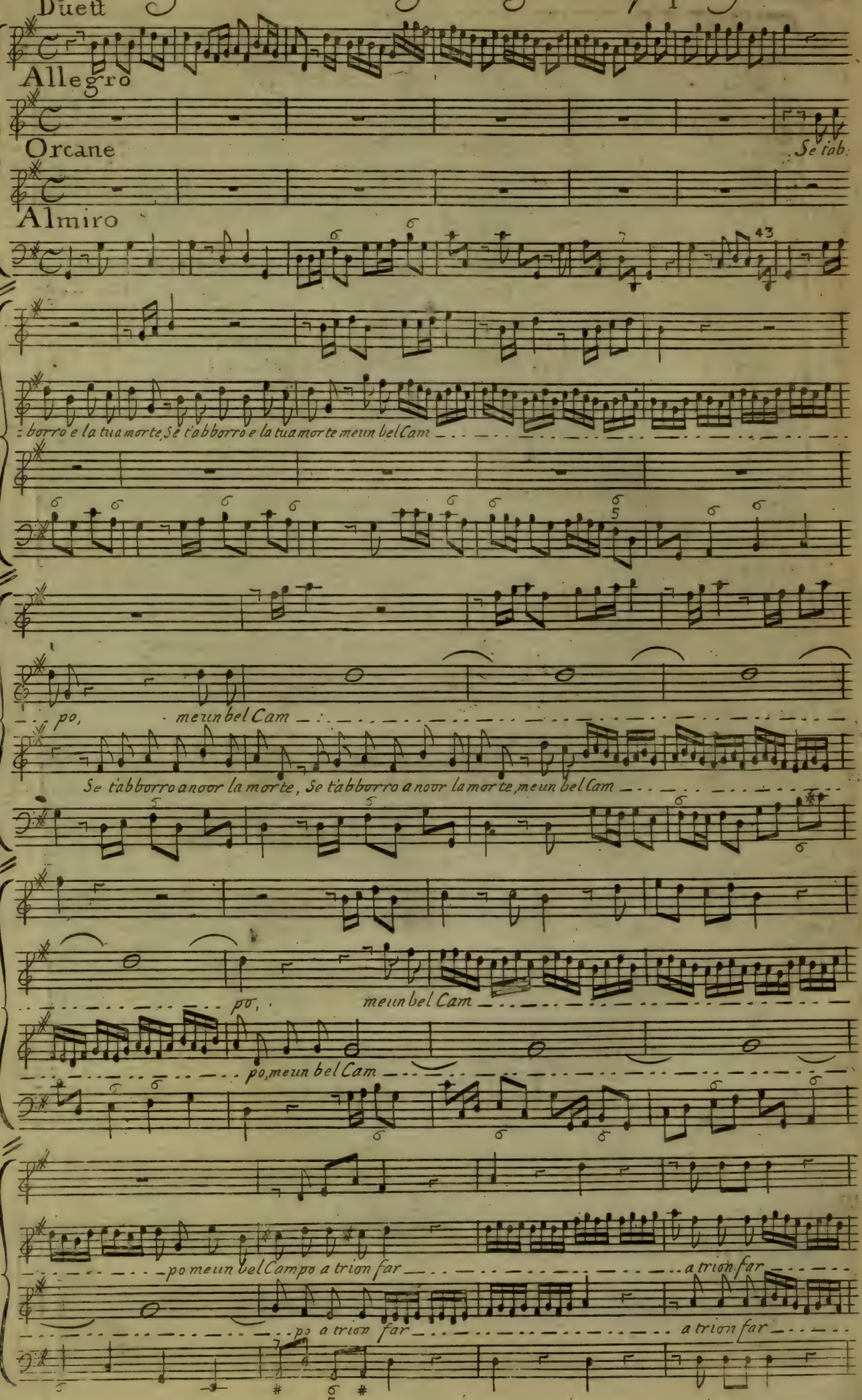
# Almiro. *Sung by* Sig.r Nicolini *in the* Opera *call'd* Almahide.

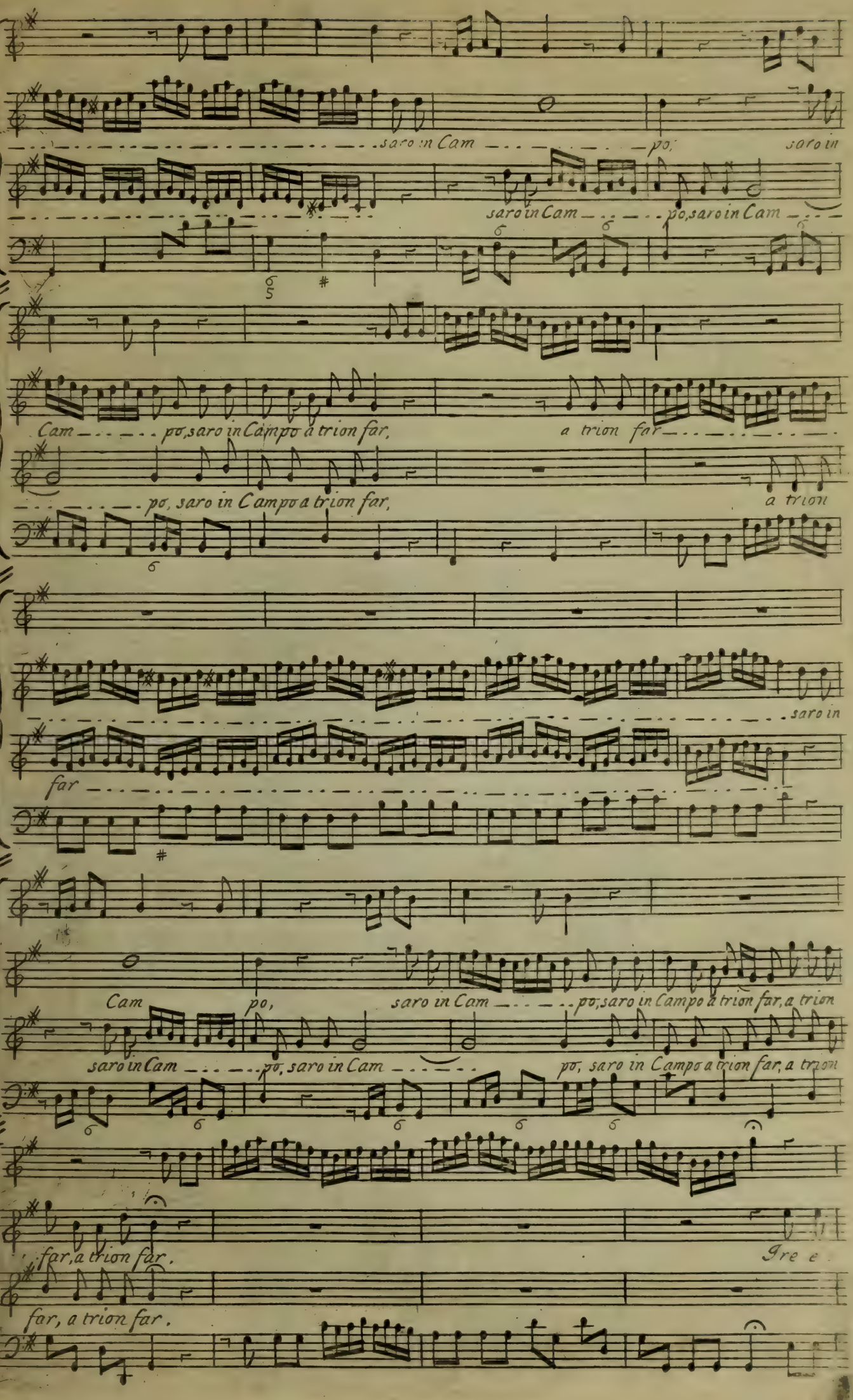


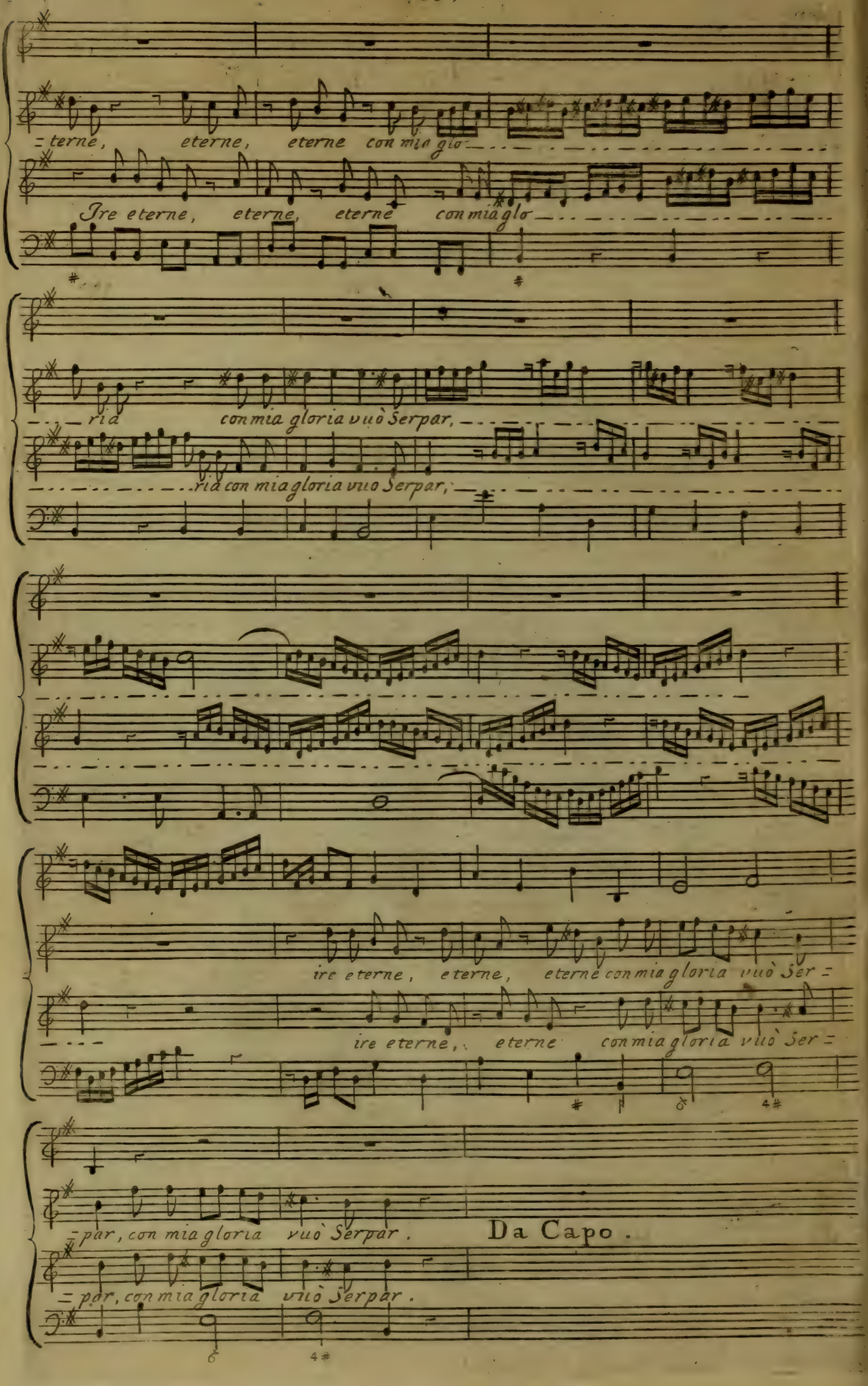

l'aria Sibila
Soll is dart ing
il So le si oscura
tutto grida Vendetta Ven
my sorrows revenging
all Consuming to ashes to
detta
tutto grida Vendetta Vendit
ashes
all Consuming to ashes to ash
ta
tutto grida Ven
es
all Consuming to
detta Ven detta
Da Capo
to ashes

*Sung by* Sig.r Nicolini & Sig.ra Margaretta *in y.e* Opera *of* Almahide

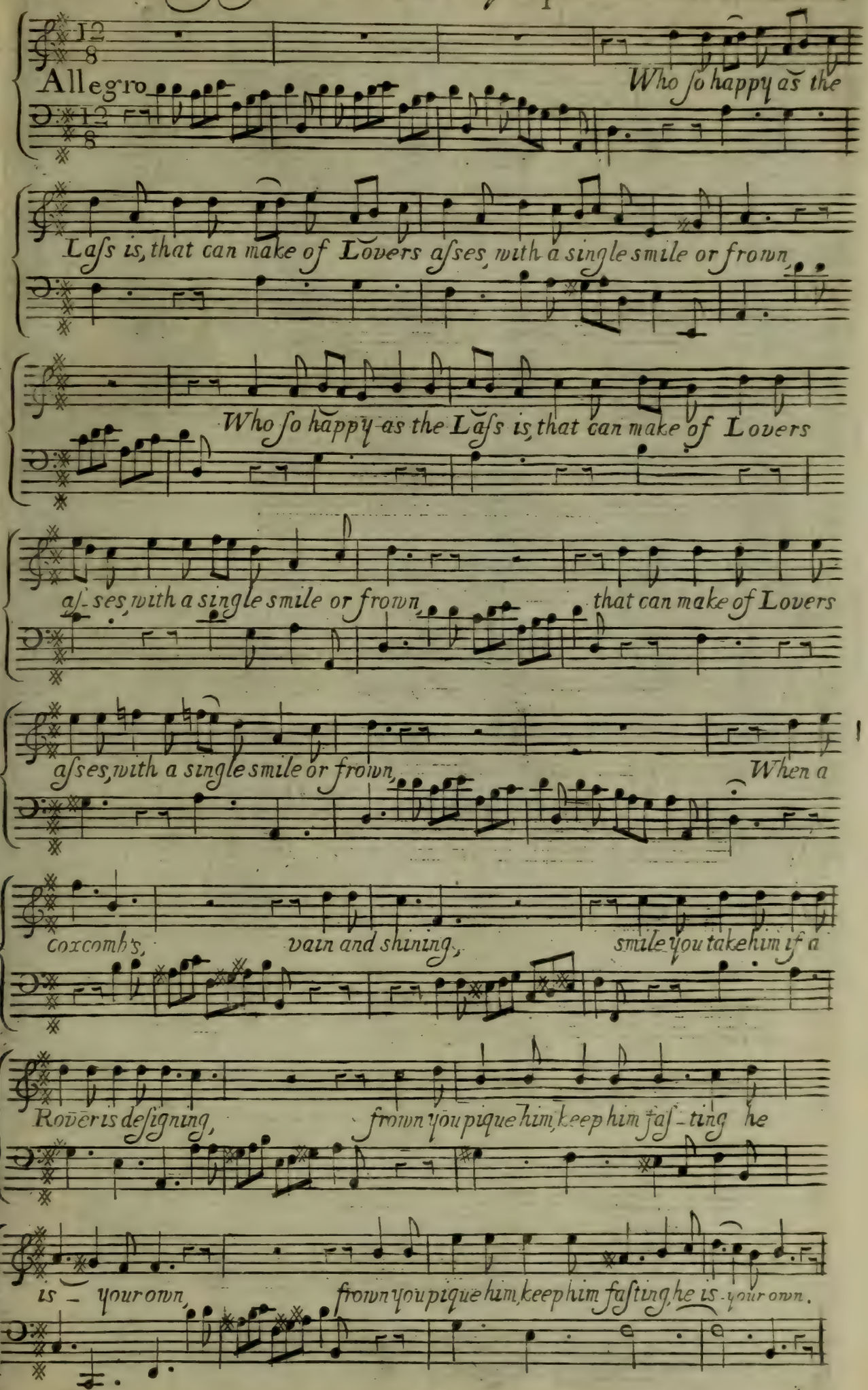
Duett



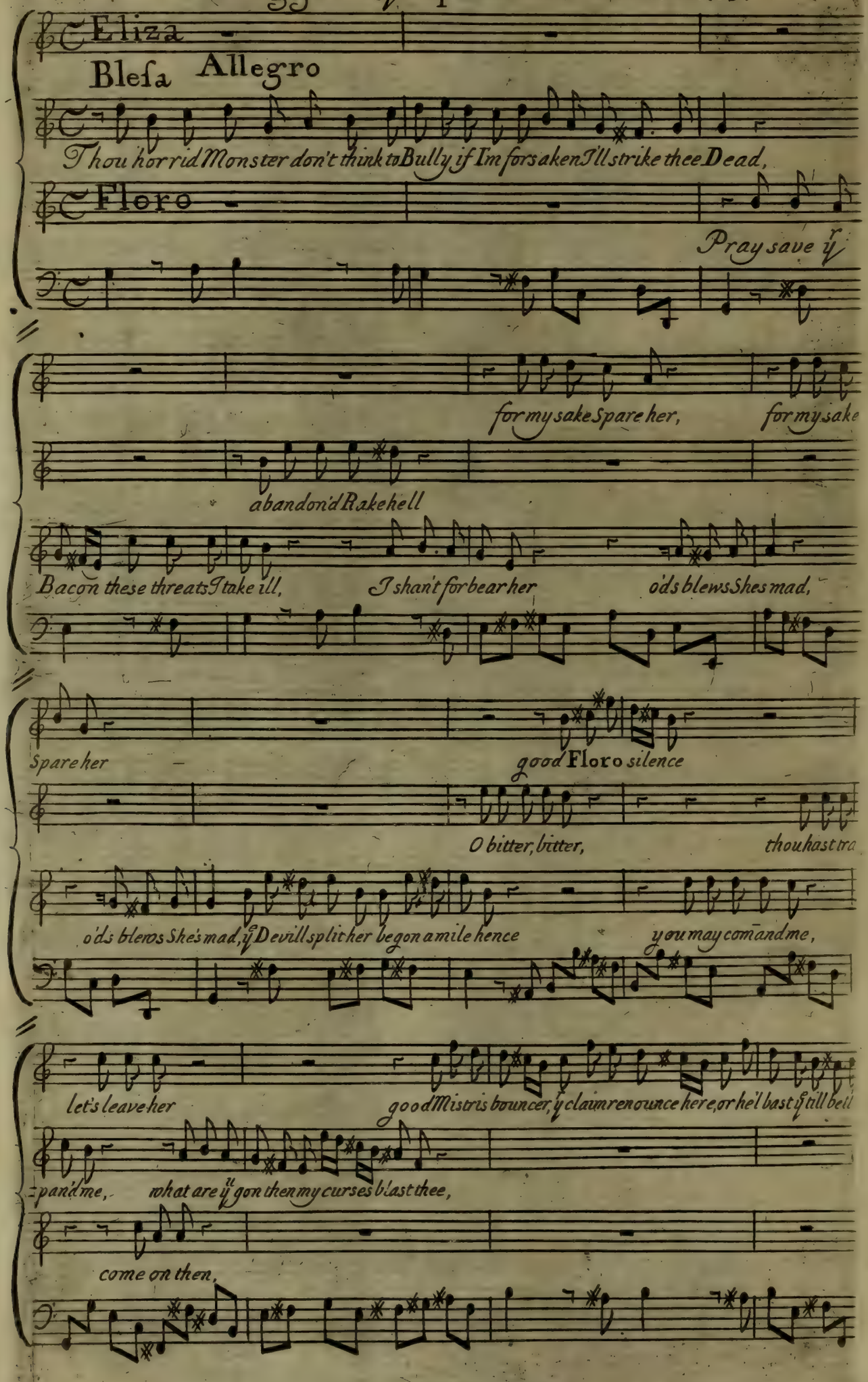

saro in Cam po, saro in
saro in Cam po, saro in Cam
Cam po, saro in Campo a trion far, a trion far
po, saro in Campo a trion far, a trion
saro in
far
Cam po, saro in Cam po, saro in Campo a trion far, a trion
saro in Cam po, saro in Cam po, saro in Campo a trion far, a trion
far, a trion far.
Gre e
far, a trion far.

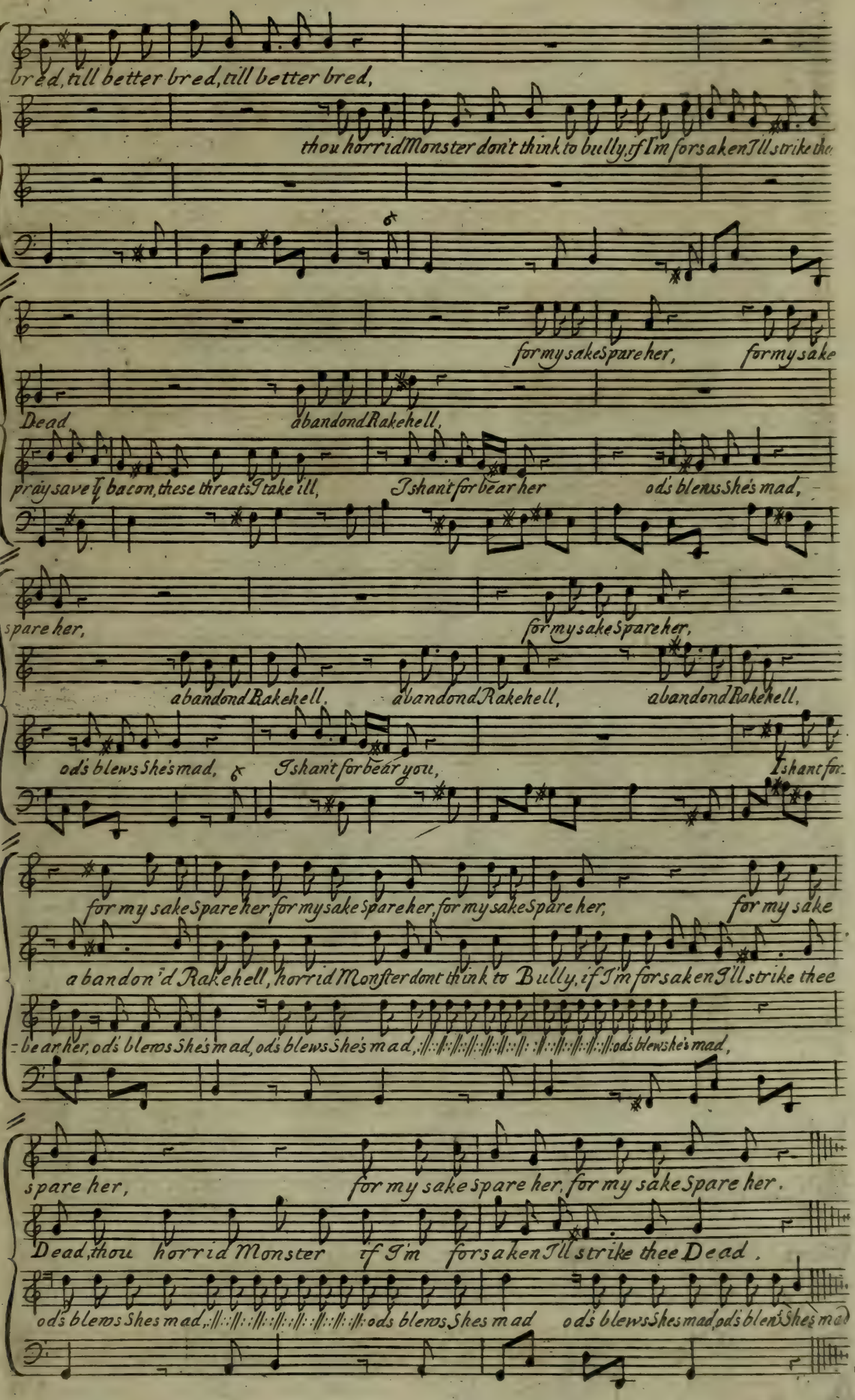

=terne, eterne, eterne con mia glo
Ire eterne, eterne, eterne con mia glo
ria con mia gloria vuò Serpar,
ria con mia gloria vuò Serpar,
ire eterne, eterne, eterne con mia gloria vuò Ser=
ire eterne, eterne con mia gloria vuò Ser=
=par, con mia gloria vuò Serpar.
Da Capo.
=par, con mia gloria vuò Serpar.

Eliza. Sung by Mrs Croſs in y Opera call'd Almahide.



A three part Song, Sung by Mrs Cross, Mrs Lindsey and Mr Dogget in ye Opera call'd Almahide.




bred, till better bred, till better bred,
thou horrid Monster don't think to bully, if I'm forsaken I'll strike the
for my sake Spare her, for my sake
Dead, abandond Rakehell,
pray save ly bacon, these threats I take ill, I shant forbear her od's blews She's mad,
spare her, for my sake Spare her,
abandond Rakehell, abandond Rakehell, abandond Rakehell,
od's blews She's mad, I shant forbear you, I shant for
for my sake Spare her for my sake Spare her for my sake Spare her, for my sake
a bandon'd Rakehell, horrid Monster dont think to Bully, if I'm forsaken I'll strike thee
bear her, od's blews She's mad, od's blews She's mad, od's blews she's mad,
spare her, for my sake Spare her, for my sake Spare her.
Dead, thou horrid Monster if I'm forsaken I'll strike thee Dead.
od's blews Shes mad, od's blews Shes mad od's blews Shes mad, od's blews Shes mad

Floro & Eliza *Sung by Mr* Dogget & *Mrs* Cross *in ye* Opera *call'd* Almahide.

Allegro

Floro

If ere I forsake thee, if ere I offend thee, may Tigers ore take me, and for breakfast end me

may Tempest anoy me, may earthquake destroy me, nay worse may a baily hunt after me

Eliza sings

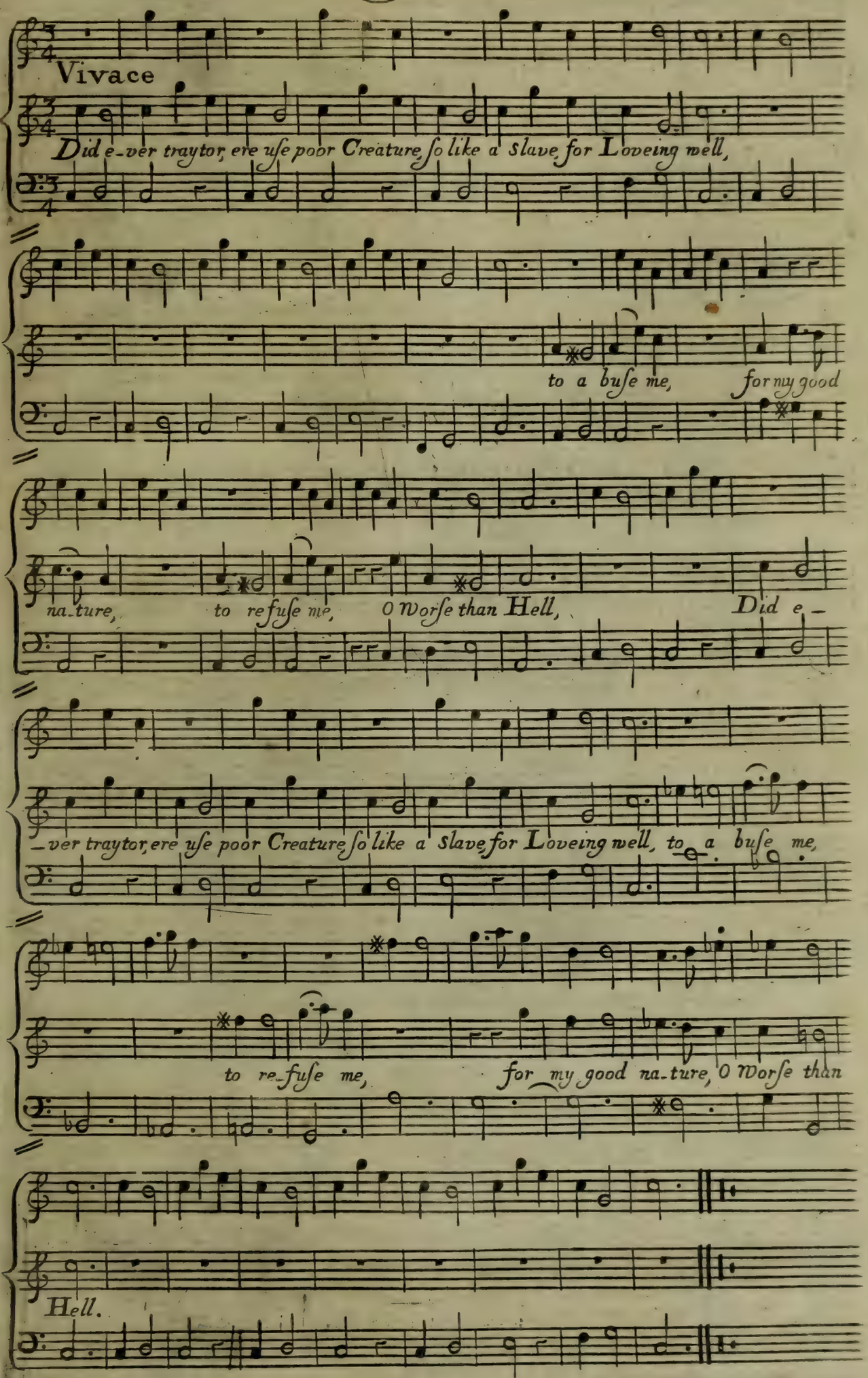
dayly may Actions pursue me, and Lawyers undo me, till starv'd in a jayl I must Beg thro a grate,

If you ever love me, none else shall poses me, no suitor shall move me, no Coxcomb Carress me, my

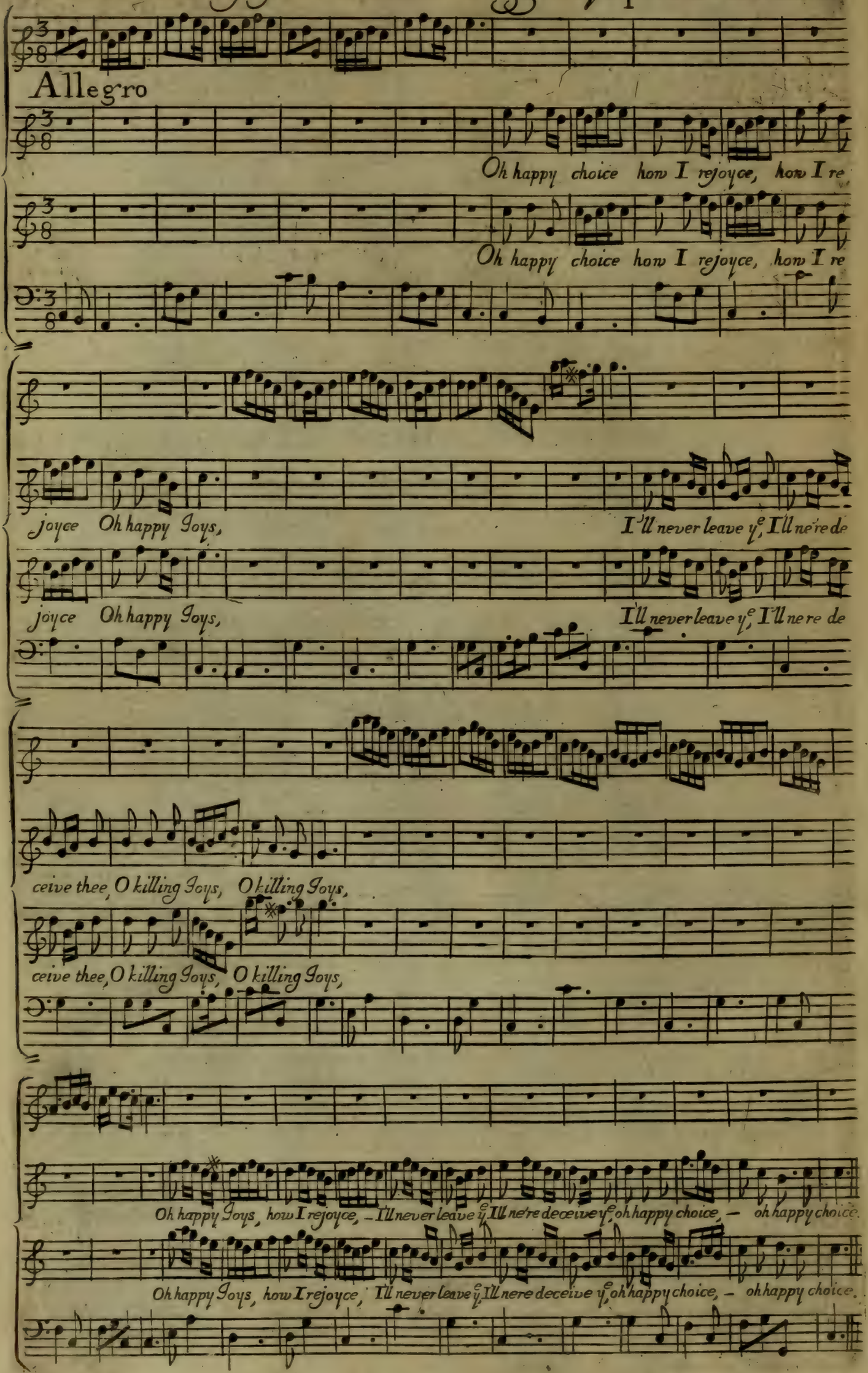
Airs and Coquetting for ever forgetting, each look shall delight you, no Jealousy fright you, but

kindness and pleasure to love shall incite you, till blest beyond Measure, our Joys are Compleat.

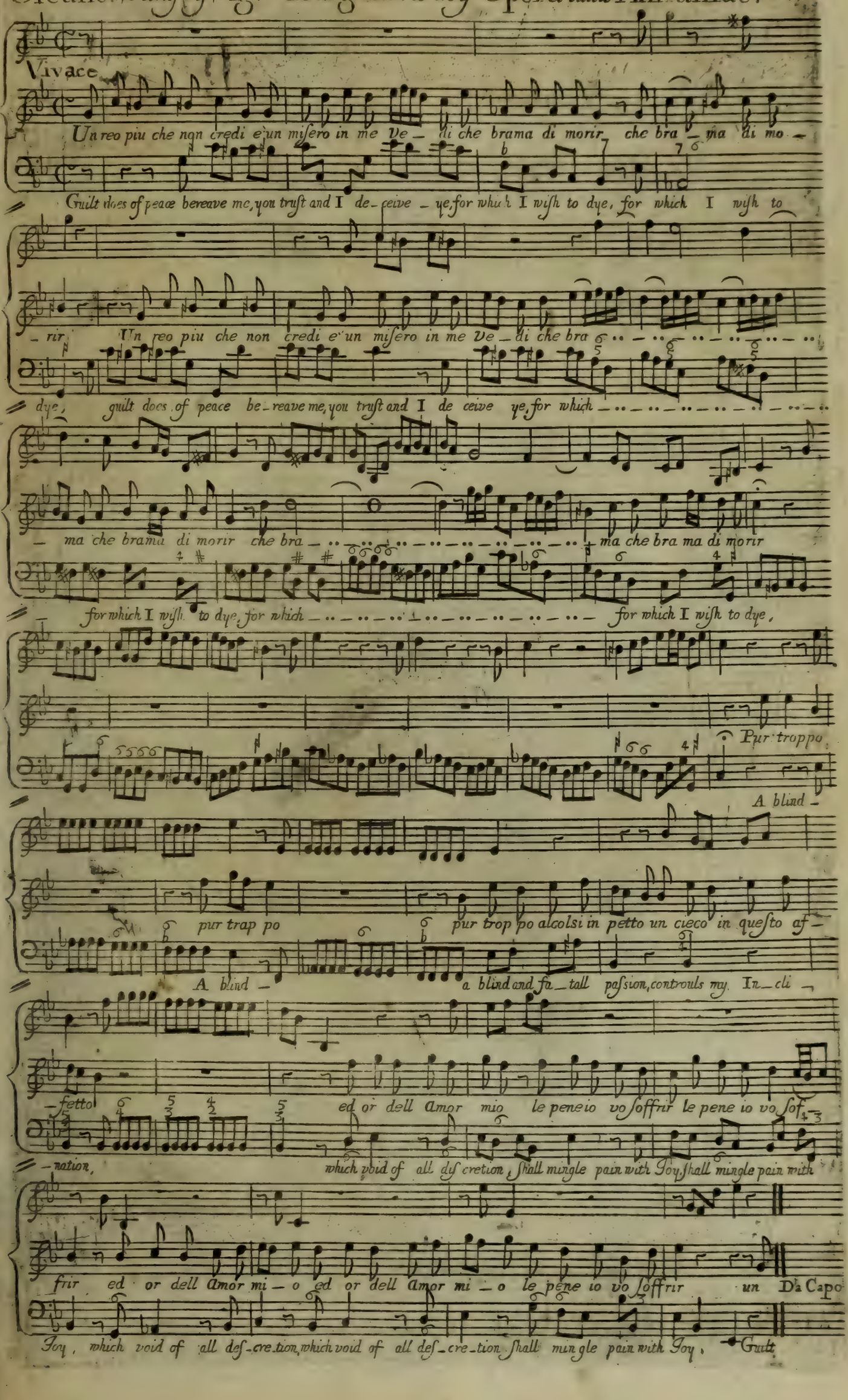
Blesa. *Sung by Mrs* Lindsey *in* Opera *call'd* Almahide.



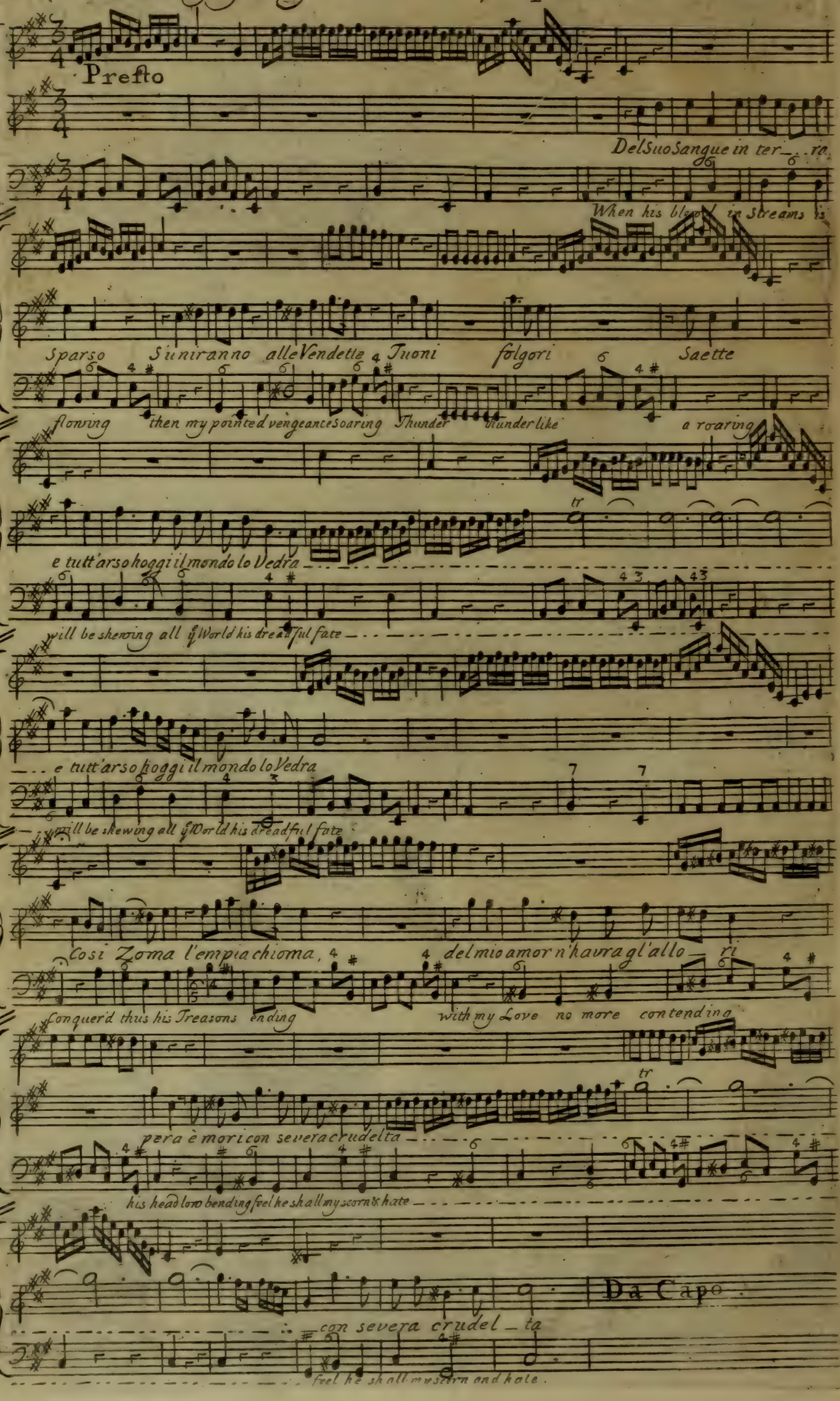
Eliza & Floro. *Sung by Mrs* Crofs & *Mr* Dogget *in y^e* Opera *call'd* Almahide



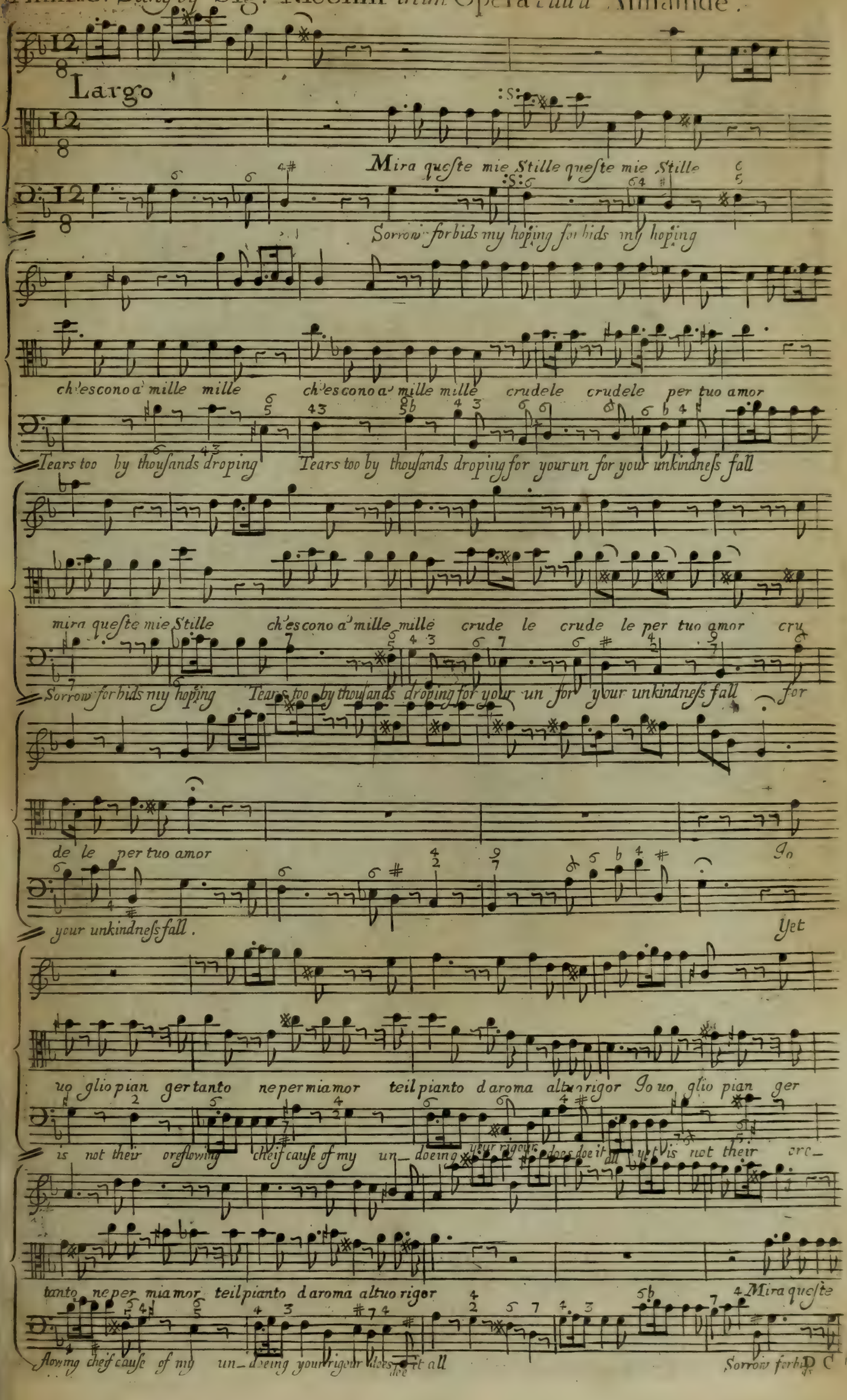
# Orcane. *Sung by* Sig.ra Margarita *in y* Opera *call'd* Almahide.



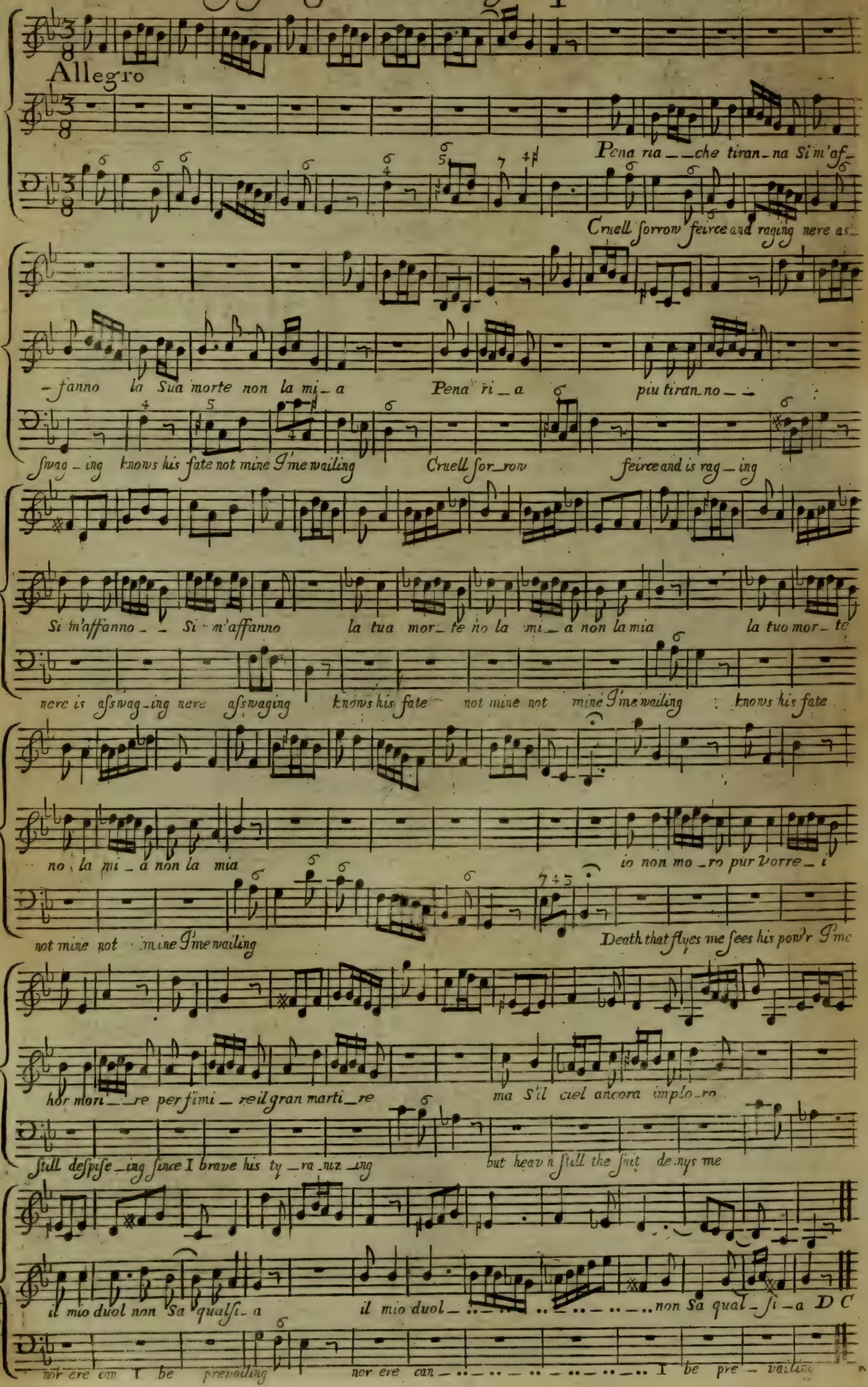
Almanſora. *Sung by* Sig.r Valentini *in y.e* Opera *call'd* Almahide.



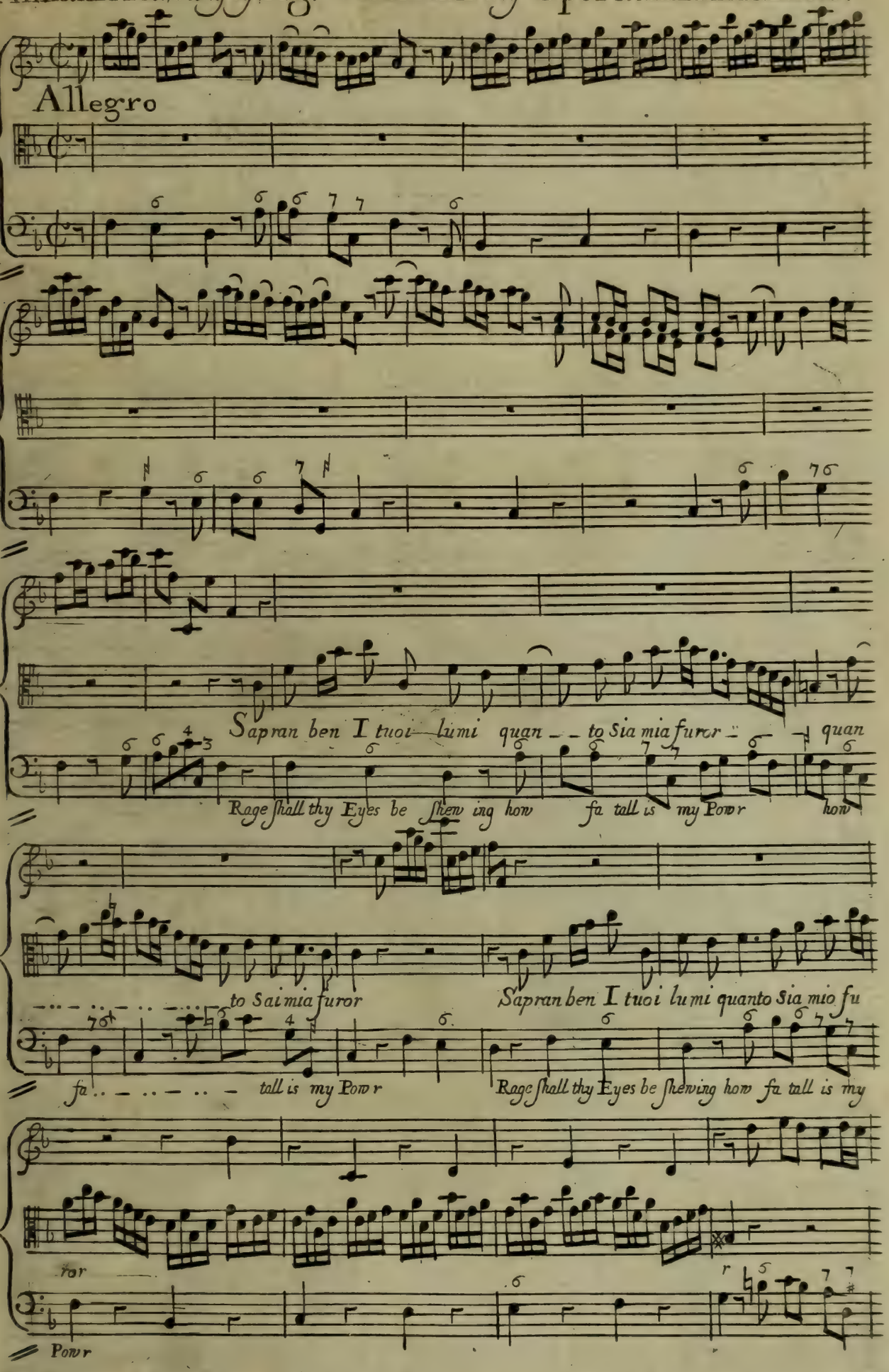
Almiro. *Sung by* Sig^r Nicolini *in the* Opera *call'd* Amalide.

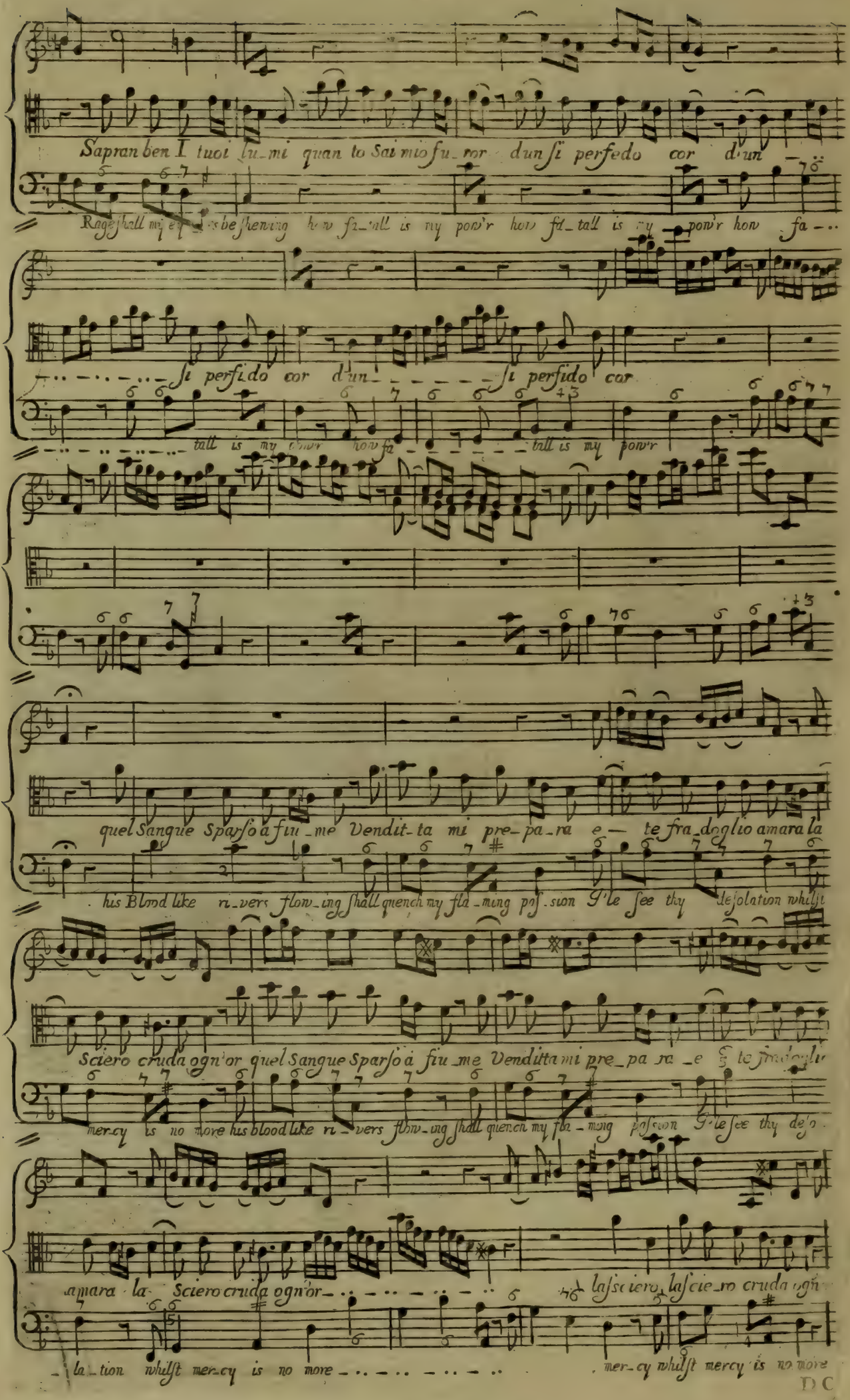


# Gemir. *Sung by* Sig.r Caffani *in y.e* Opera *call'd* Almahide.



Almanſora. *Sung by* Sig.r Valentini *in* Opera *call'd* Almahide.





Sapran ben I tuoi lu_mi quan to Sai mio fu_ror dun si perfedo cor d'un

Rage shall my e[illegible] be shewing how fa_tall is my pow'r how fa_tall is my pow'r how fa

si perfido cor d'un si perfido cor

tall is my pow'r how fa tall is my pow'r

quel Sangue Sparso a fiu_me Vendit_ta mi pre_pa_ra e te fra_doglio amara la

his Blood like ri_vers flow_ing shall quench my fla_ming pas_sion I'le see thy desolation whilst

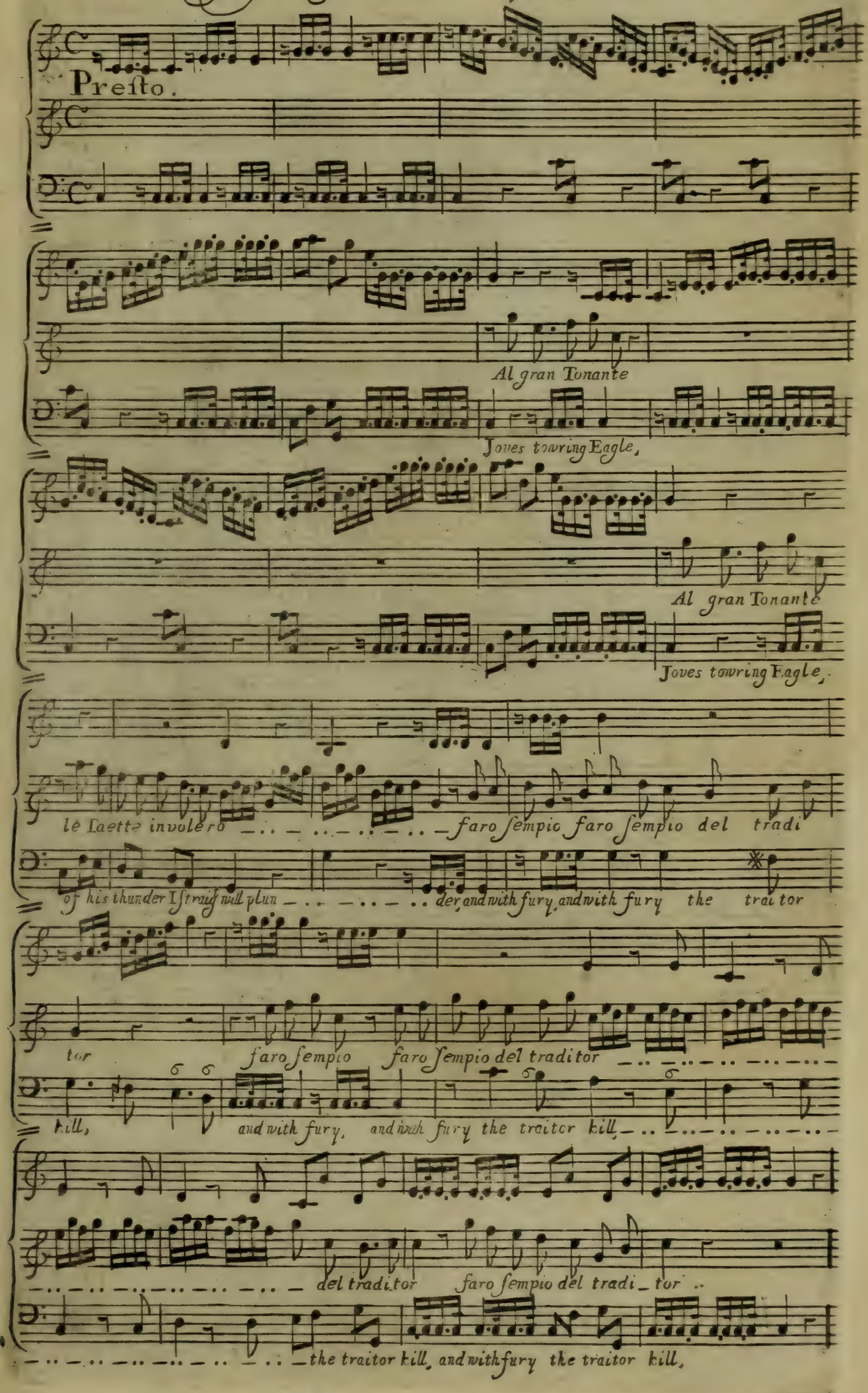
Sciero cruda ogn'or quel Sangue Sparso a fiu_me Venditta mi pre_pa_ra_e te fradoglio

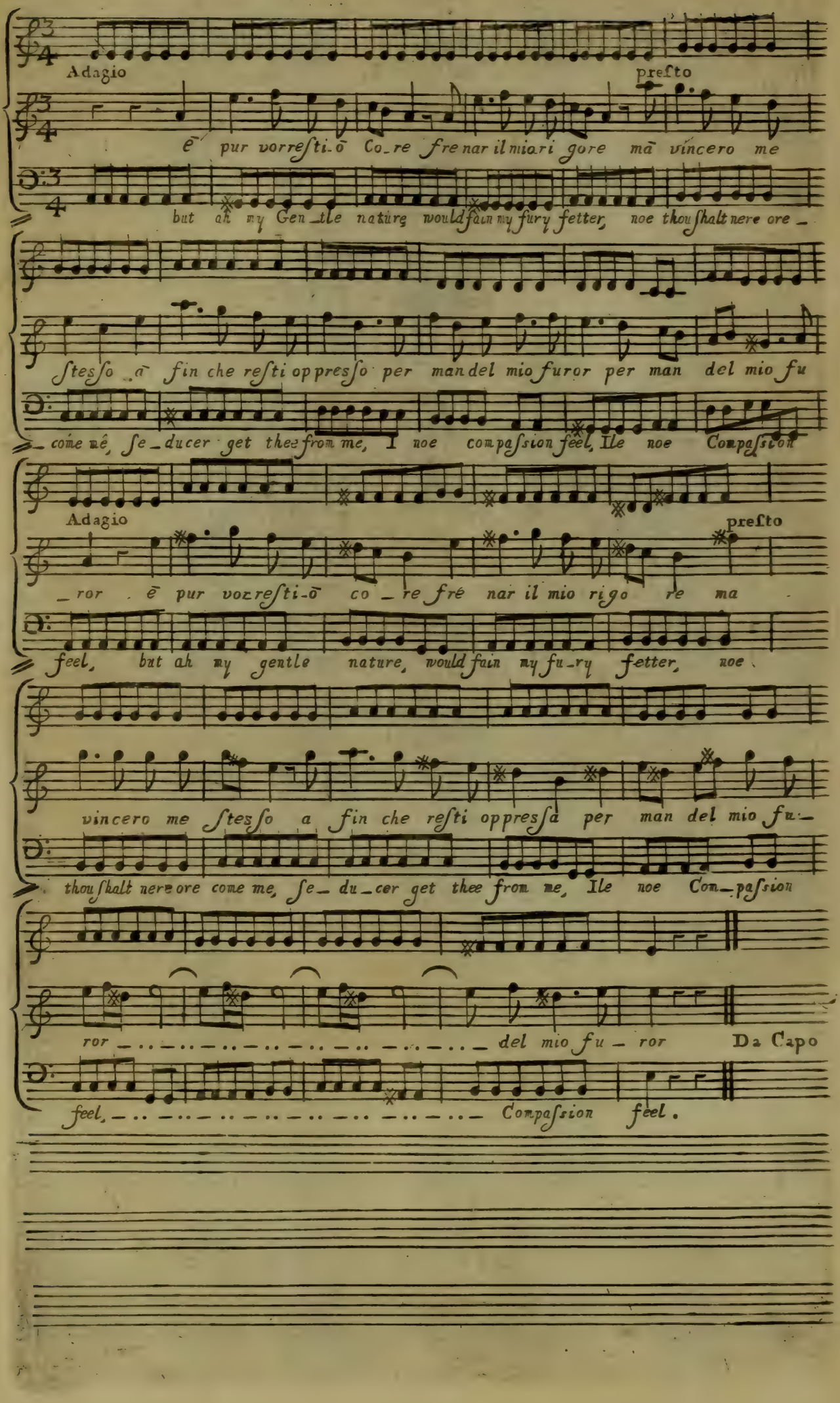
mer_cy is no more his blood like ri_vers flow_ing shall quench my fla_ming passion I'le see thy deso

amara la Sciero cruda ogn'or lasciero lascie_ro cruda ogn

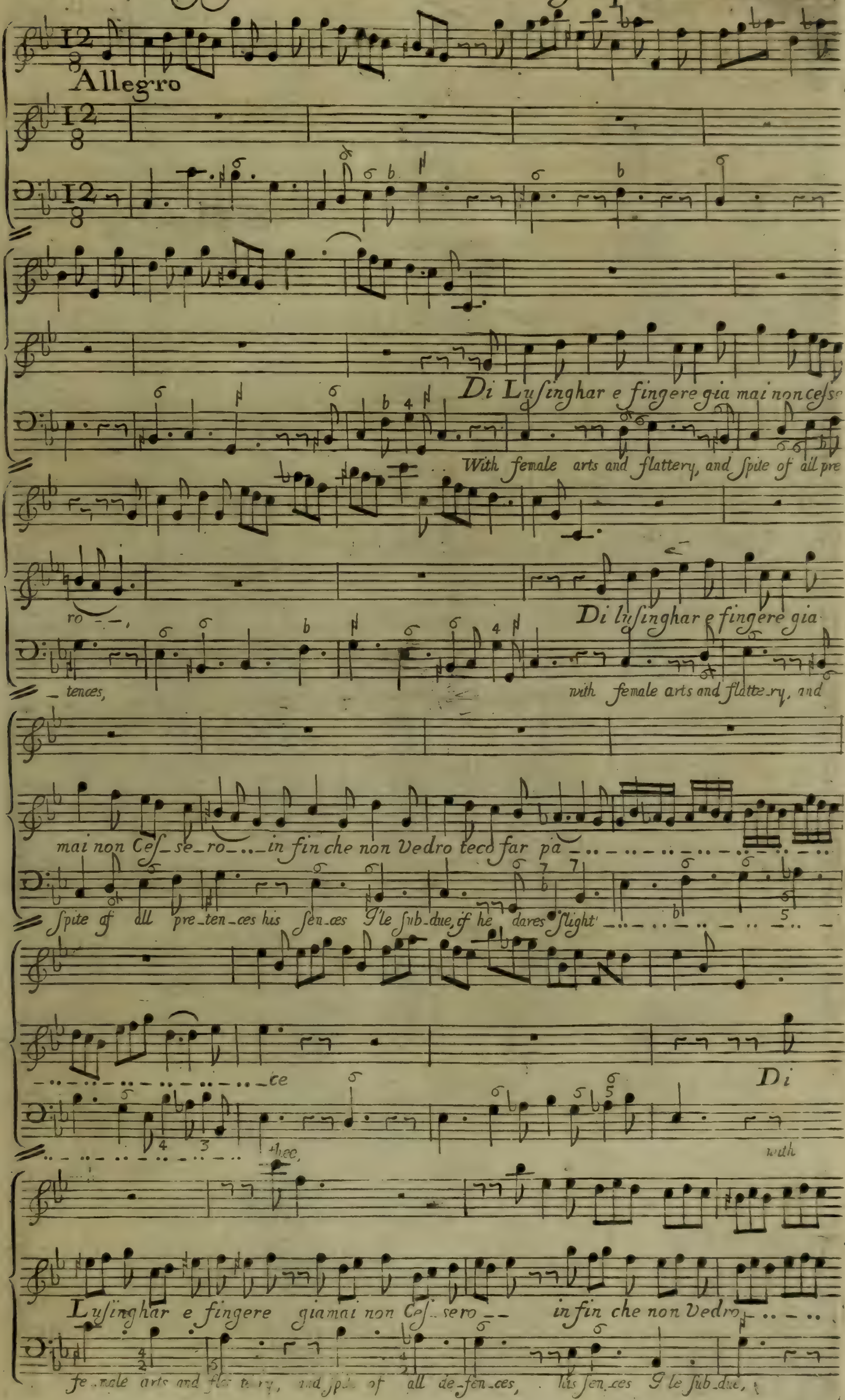
la_tion whilst mer_cy is no more mer_cy whilst mercy is no more

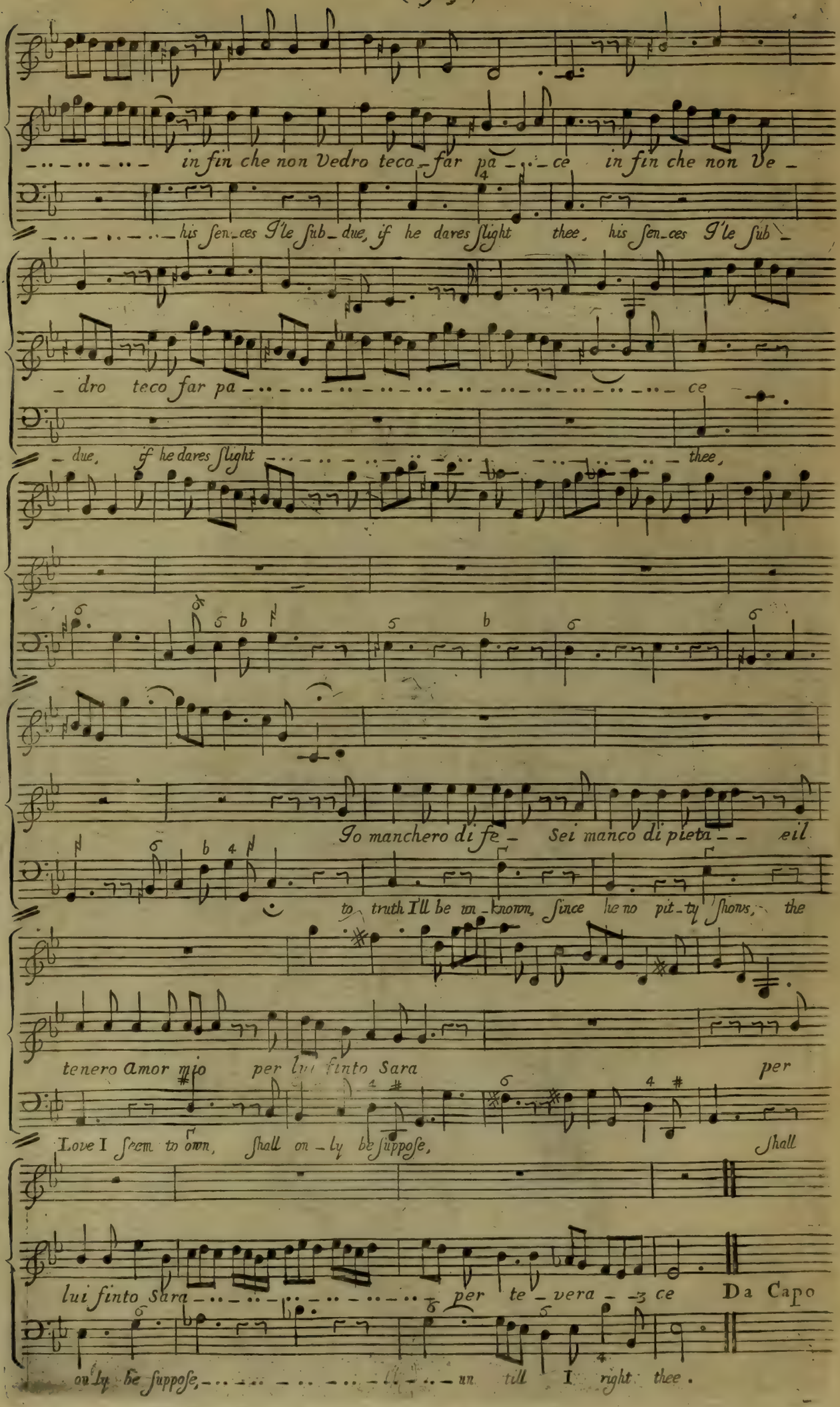
# Almiro. *Sung by* Sig.r Nicolini *in y* Opera *call'd* Almahide



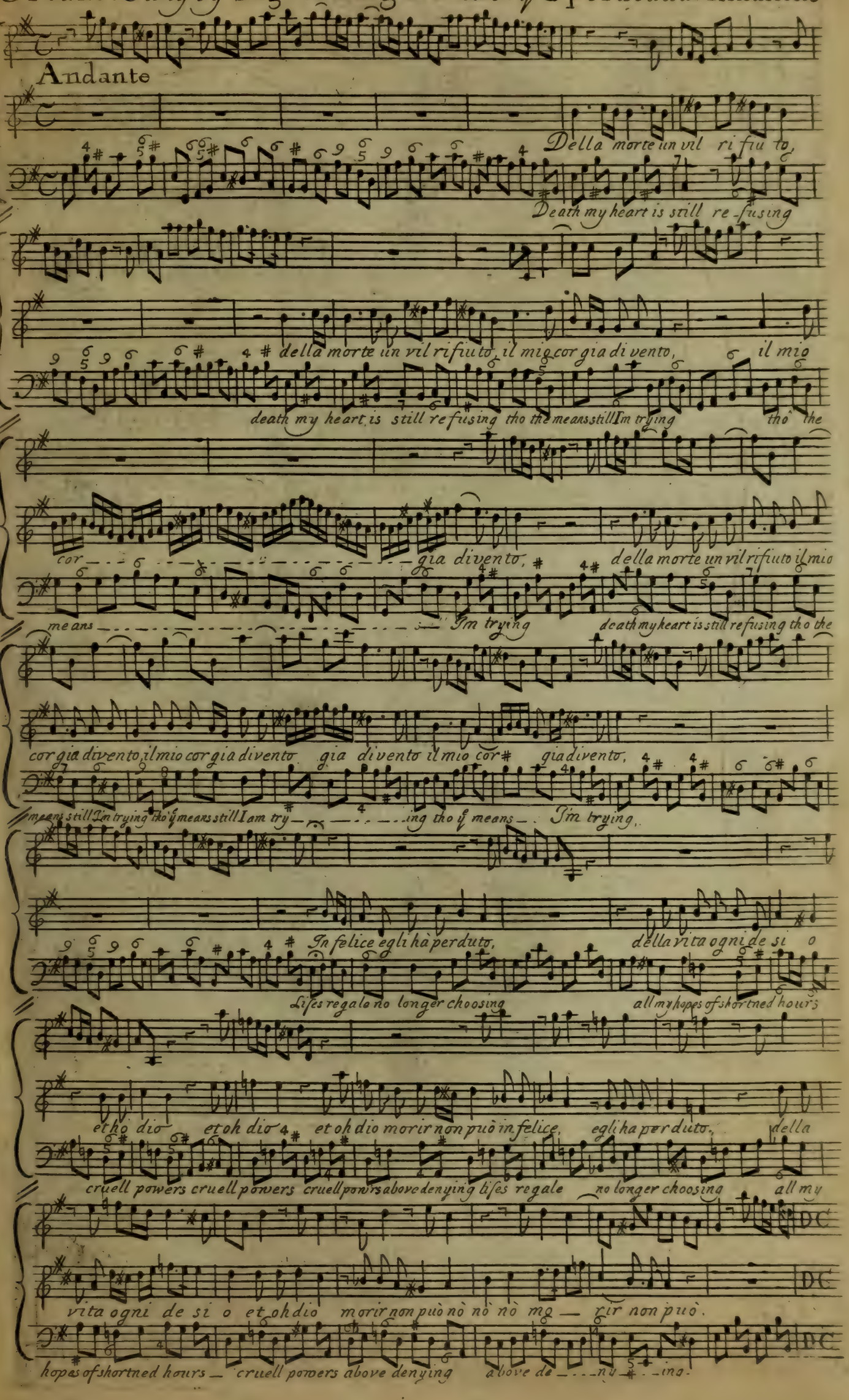

Adagio
presto
ē pur vorresti-ō Co-re frenar il miari gore mā vincero me
but ah my Gen-tle nature would fain my fury fetter, noe thou shalt nere ore-
stesso ā fin che resti oppresso per man del mio furor per man del mio fu
-come mē, se-ducer get thee from me, I noe compassion feel, Ile noe Compassion
Adagio
presto
-ror ē pur vozresti-ō co-re frē nar il mio rigo re ma
feel, but ah my gentle nature, would fain my fu-ry fetter, noe
vincero me stesso a fin che resti oppressa per man del mio fu-
thou shalt nere ore come me, se-du-cer get thee from me, Ile noe Com-passion
ror - - - - - del mio fu-ror Da Capo
feel, - - - - - Compassion feel.

Celinda, Sung by M^rs. Isabella Girardeau in y^e Opera call'd Almahide.

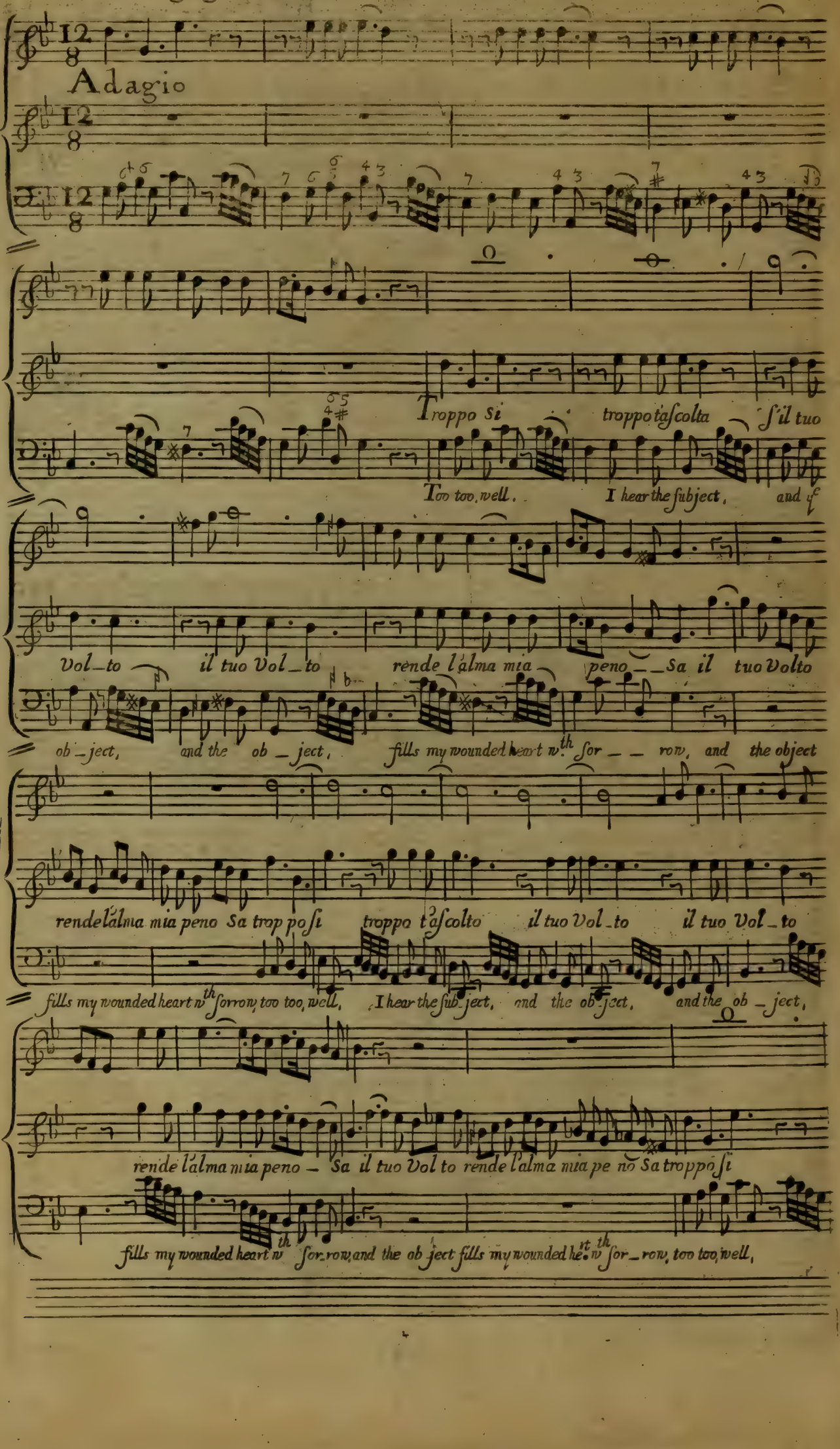



in fin che non vedro teco far pa ce in fin che non ve
his sen ces I'le sub due, if he dares slight thee, his sen ces I'le sub
dro teco far pa ce
due, if he dares slight thee,
Io manchero di fe Sei manco di pieta eil
to truth I'll be un known, since he no pit ty shows, the
tenero Amor mio per lui finto Sara per
Love I seem to own, shall on ly be suppose, shall
lui finto Sara per te vera ce Da Capo
only be suppose, un till I right thee.

Orcane. *Sung by* Sig.ra Margaretta *in y.e* Opera *call.d* Almahide



Almiro. *Sung by* Sig$^{r}$. Nicolini *in y*$^{e}$ Opera *call'd* Almahide



troppo t'ascolto il tuo Volto il tuo Vol_to rende l'alma mia pe_no_

I hear the sub_ject, and the ob_ject, and the ob_ject, fills my wounded he^rt w^th sor_

_sa_

_row,

Rimirar_lo piu non Oso che doglioso questo cor non trova

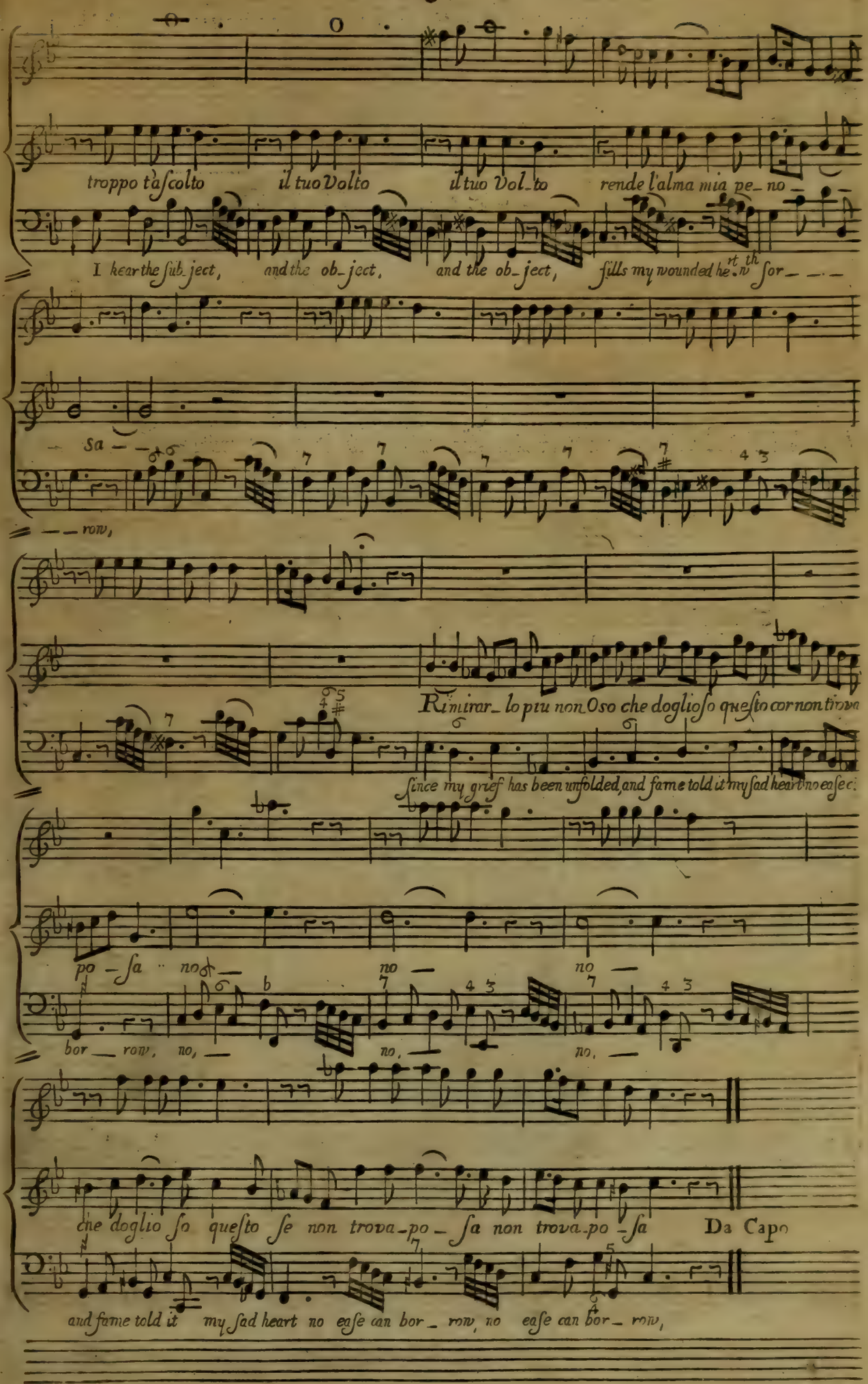
since my grief has been unfolded, and fame told it my sad heart no ease c

po_sa no_ no_ no_

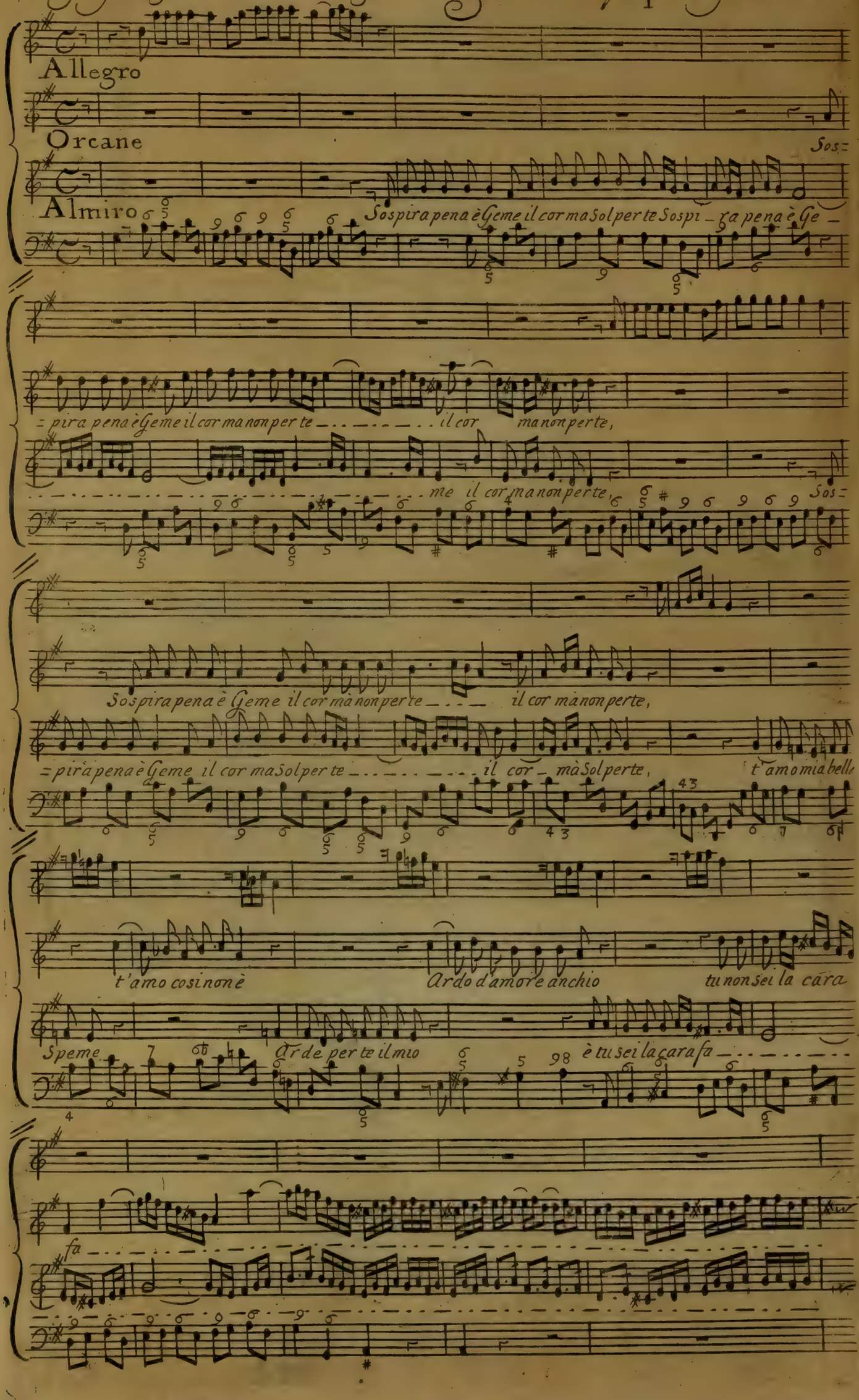
bor_row, no, no, no,

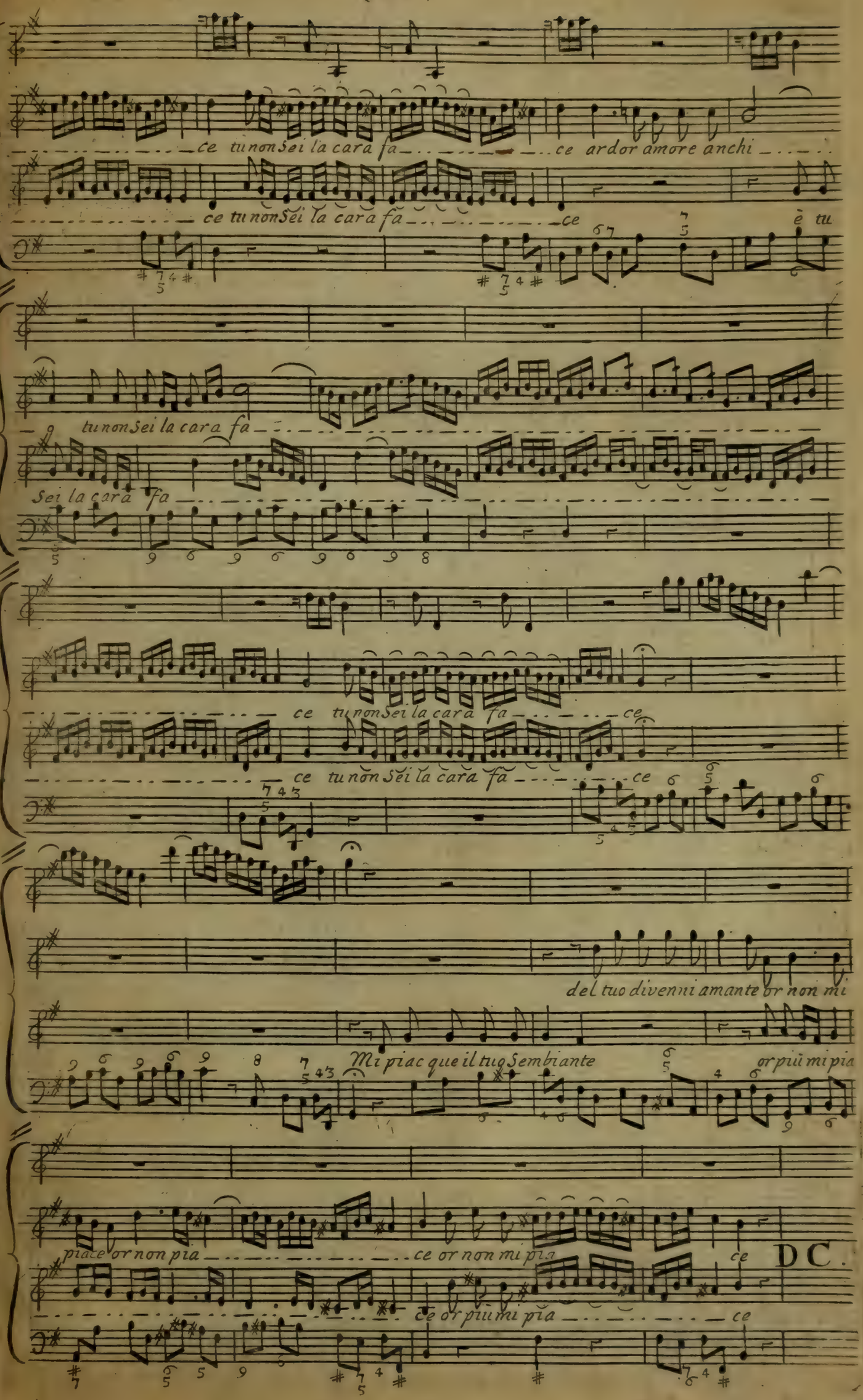
che doglio so questo se non trova_po_sa non trova_po_sa Da Capo

and fame told it my sad heart no ease can bor_row, no ease can bor_row,

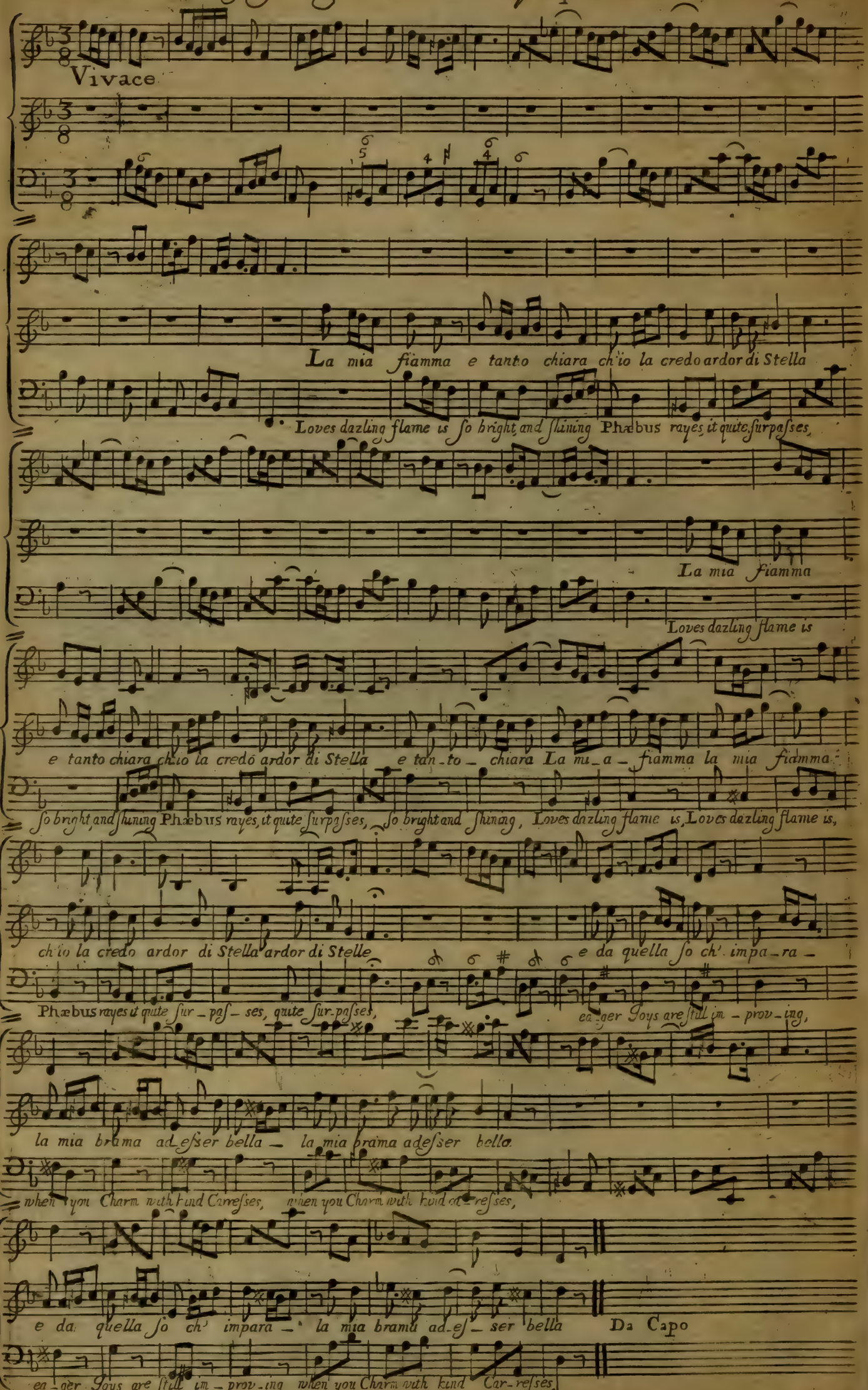


*Sung by* Sig.r Nicolini & Sig.ra Margaretta *in y* Opera *of* Almahide

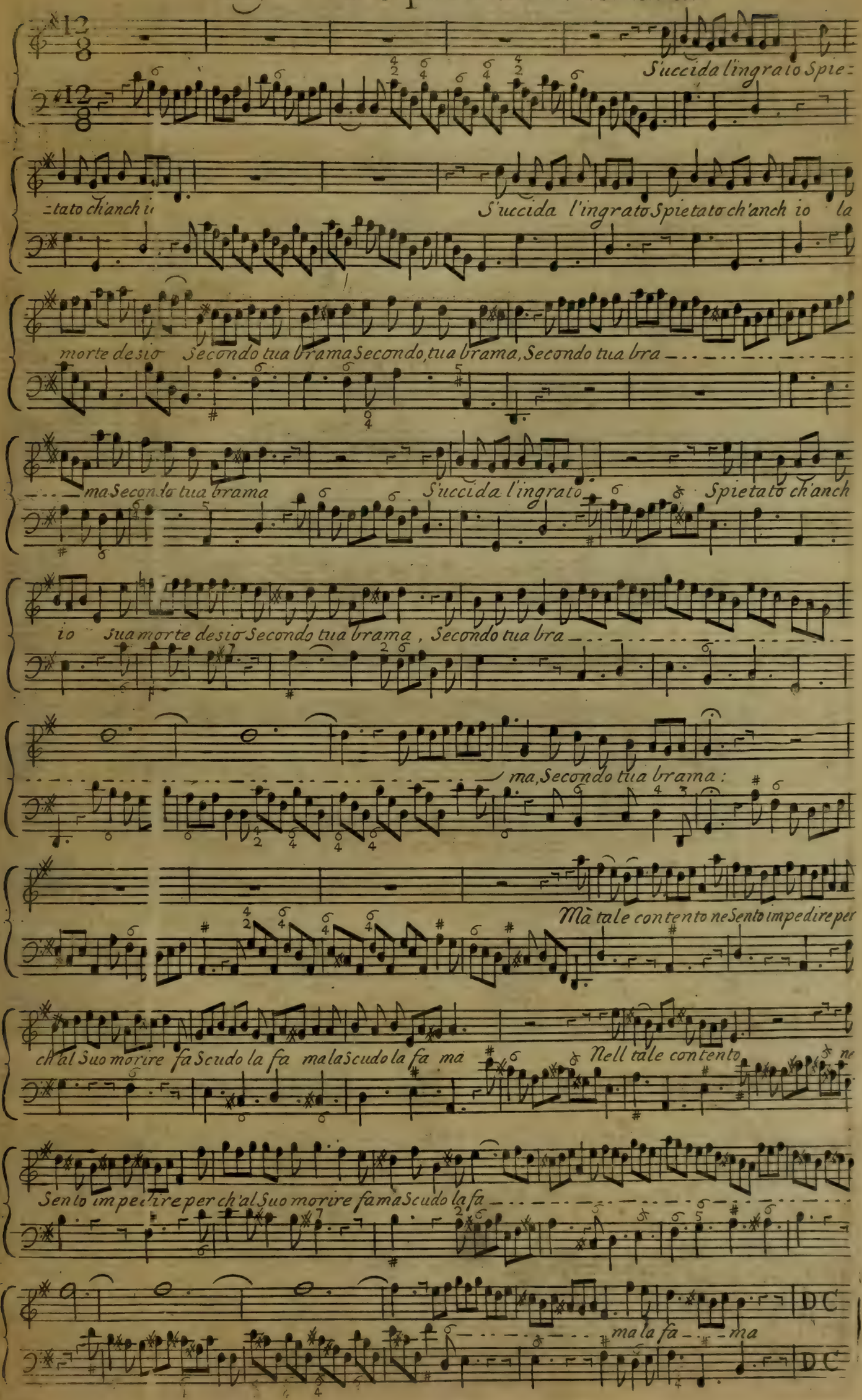



ce tu non Sei la cara fa
ce ardor amore anchi
ce tu non Sei la cara fa
ce
è tu
tu non Sei la cara fa
Sei la cara fa
ce tu non Sei la cara fa
ce
ce tu non Sei la cara fa
ce
del tuo divenni amante or non mi
Mi piac que il tuo Sembiante
or più mi pia
piace or non pia
ce or non mi pia
ce
DC.
ce or più mi pia
ce

Almanſora. *Sung by* Sig^r Valentini *in y^e* Opera *call'd* Almahide



Sung in the Opera call'd Almahide



Chorus.

Presto

Orc: Perte porte del tormento van gl'a

Cel: Perte porte del tormento van gl'a

Almi: Perte porte del tormento van gl'a

Alma: Perte porte del tormento van gl'a

=mante al gioir, perte porte del tormento van gl'amante al gioir,

=mante al gioir, perte porte del tormento van gl'amante al gioir,

=mante al gioir, perte porte del tormento van gl'amante al gioir,

=mante al gioir, perte porte del tormento van gl'amante al gioir

van gl'aman te al gioir, van gl'a=

van gl'aman te al gioir, van gl'a =

van gl'aman te al gioir,

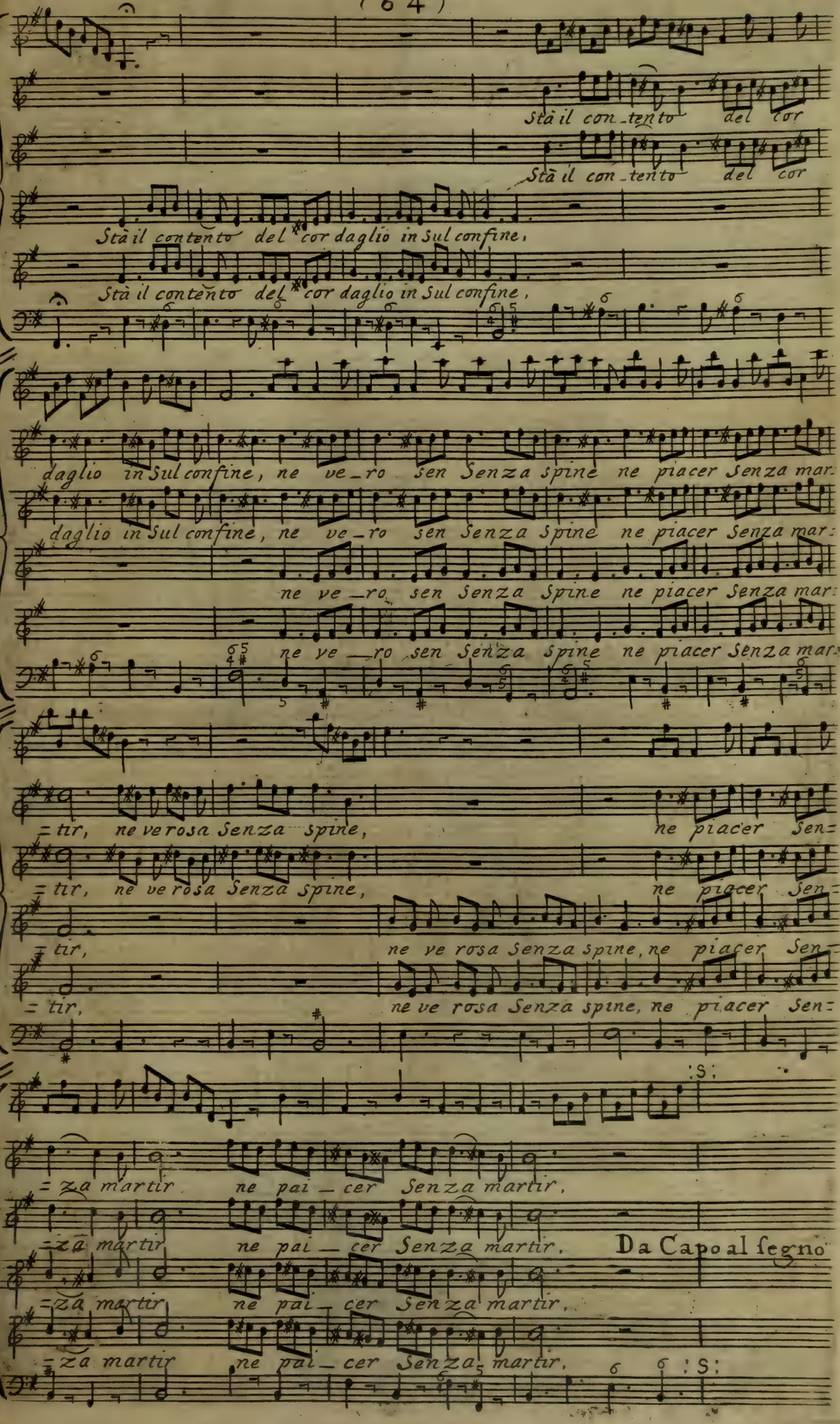
van gl'aman te al gioir,

=man te al gioir;

=man te al gioir;

van gl'aman te al gioir;

van gl'aman te al gioir;


Stà il con_tento del cor
Stà il con_tento del cor
Stà il contento del cor daglio in Sul confine,
Stà il contento del cor daglio in Sul confine,
daglio in Sul confine, ne ve_ro sen Senza spine ne piacer Senza mar:
daglio in Sul confine, ne ve_ro sen Senza spine ne piacer Senza mar:
ne ve_ro sen Senza spine ne piacer Senza mar:
ne ve_ro sen Senza spine ne piacer Senza mar:
=tir, ne ve rosa Senza spine, ne piacer Sen=
=tir, ne ve rosa Senza spine, ne piacer Sen=
=tir, ne ve rosa Senza spine, ne piacer Sen=
=tir, ne ve rosa Senza spine, ne piacer Sen=
=za martir ne pai_cer Senza martir.
=za martir ne pai_cer Senza martir. Da Capo al segno
=za martir ne pai_cer Senza martir.
=za martir ne pai_cer Senza martir.

DUETTO.

(ALMAHIDE.) *M. A. Buononcini.*

Madame CARADORI ALLAN and Miss DOLBY.

(First Time of Performance at these Concerts.)

Sospira pena è geme
Il cor ma {non / sol} per tè;
T'amo mia bella speme,
T'amo così non è.
Arde per te il mio,
Ardo d'amore anch'io,
Tu non / E tu {sei la cara face.
Mi piacque il tuo sembiante,
Del tuo divenni amante.
Or non / più {mi piace.

*Da Capo.*

Performed at the ancient Concert — the 1st of the season — march 11th 1846.

Geh. Rath Wagener
Marburg.